ACADIAN CULTURE CENTER

VOLUME 5

HAMILTON ASSOCIATES ARCHITECTS

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THE CAJUNS: THEIR HISTORY AND CULTURE

HAMILTON AND ASSOCIATES
A Professional Architectural Corporation
Opelousas, Louisiana

Jean Lafitte National Historic Park
New Orleans, Louisiana

This Research was conducted through Contract NPS: CX8029-7-0004 between the National Park Service and Hamilton and Associates for the Acadian Culture Centers planned for Lafayette, Eunice, and Thibodaux.

July, 1987

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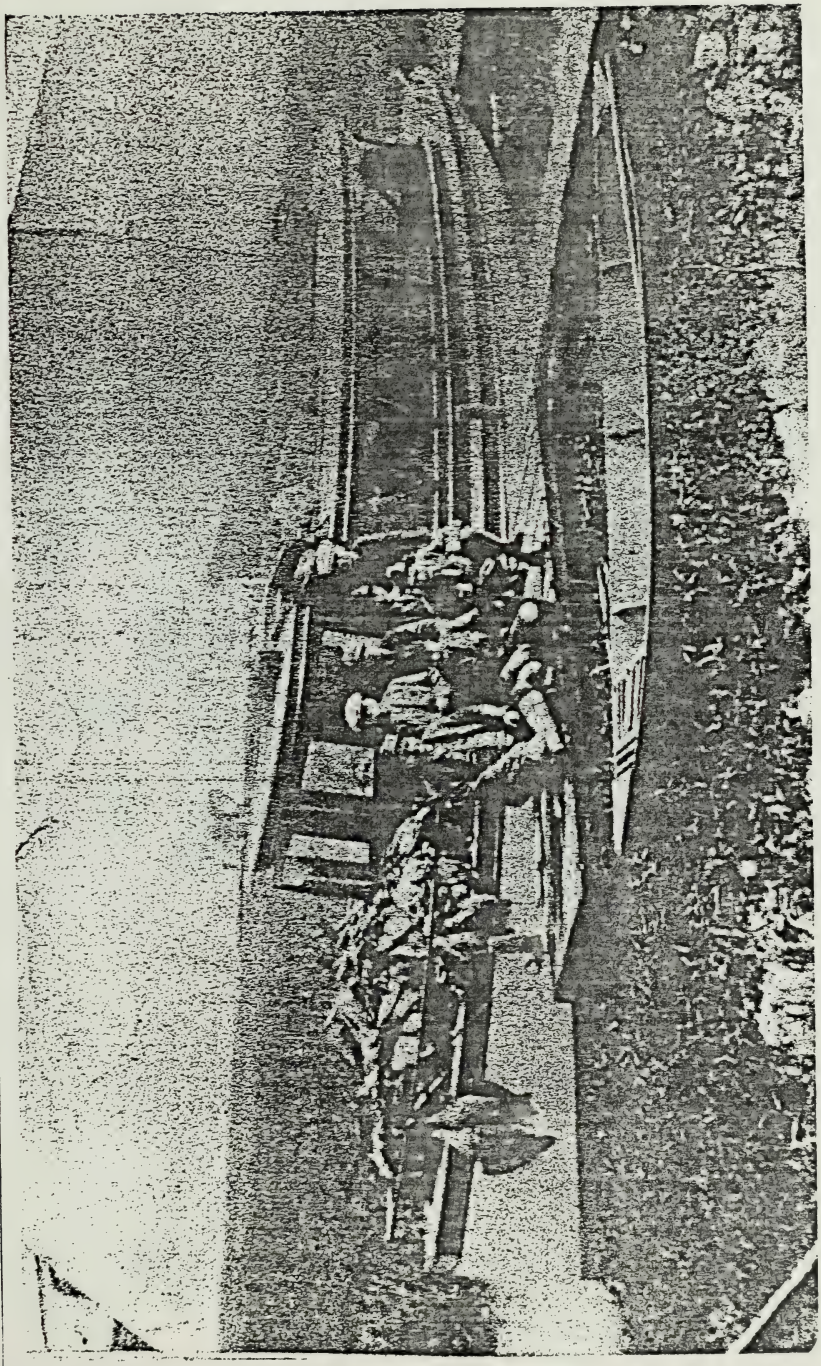

FILMS AND VIDEOS

by: Randall LaBry

EXTRAS DURING FILMING OF EVANGELINE IN ST. MARTINVILLE
PHOTO COURTESY OF CARROL MARTIN COLLECTION NEW IBERIA PARISH LIBRARY

AN ANNOTATED LIST OF FILMS AND VIDEOS PERTAINING TO ACADIAN AND CREOLE CULTURES

Randall LaBry

HISTORY AND GENEALOGY

The Acadians

American Scrapbook Series.

In Enqlish. 15 minutes. 16 mm.

Loan: Jefferson Parish Library.

L'Acadie. l'Acadie

Michel Brault, Pierre Perrault, directors.

L. Coté, Paul Larose, producers.

In Frenoh. 117 minutes. 16 mm.

Réveil Acadien à Moncton 1968-69. Film documents demonstrations.

Loan/purchase: ONFC c/o Délégation de Quebec.

Les Acadiens de la Disoersion

Léonard Foret, director. Clément Perron, producer. In French. 118 minutes. 16 mm.

Perspectives from Acadians in Canada, France and Louisiana on many aspects of Acadian life.

Loan/purchase: ONFC c/o Delegation de Québec.

Le Bateau à Vapeur

CODOFIL/LPB, producers. Video Park, production personnel. In French.

c. 30 minutes. 3/4 inch video.

In the course of a steamboat excursion a French-speaking couple visits towns and historic sites on the Mississippi from New Orleans to Baton Rouge.

Loan/purchase: CODOFIL

L'école à la maison et Father D. Hebert

CODOFIL/LPB, producers.

En Franacis program no. 201.

In French. c. 38 minutes (total time for two interviews). 3/4 inch video. Interview with Louisiana genealogist Father Donald Hebert.

Loan/purchase: CODOFIL.

The Ends of the Earth

Plaquemines Parish, Louisiana. 1982.

In English. c. 68 minutes. 3/4 inch video.

The Leander Perez "reign" in Plaquemines Parish.

Rental/purchase: The Center for New American Media.

Hands That Picked Cotton: Black Politics in the Rural South

Paul Stekler, Alan Bell, producers. 1984.

In English. 68 minutes. 3/4 inch video.

Loan: Louisiana Humanities Resource Center.

History of the Acadians

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Francais interview with Paul Martin and Claude Oubre.

Loan/purchase: CODOFIL.

History of the Catholic Church in Louisiana

CODOFIL/LPB, producers.

In French. c. 38 minutes. 3/4 inch video.

Loan/purchase: CODOFIL.

HuitPiastres et De#ie ($8.50 a Barrel!)

Glen Pitre, director/producer. Côte Blanche Productions. 1982. In French with English subtitles. 60 minutes. 16 mm. Interviews and dramatic recreation of events surrounding shrimpers' strike in Lafourche country, 1938. A real Cajun movie by premiere Cajun filmmaker Glen Pitre.

Loan/purchase: Côte Blanche Productions.

J'avions 375 ans

Phil Comeau, director. Rhéal Drisdelle, Raymond Gauthier, producers.

In French. c. 46 minutes. 16 mm.

Individual testimonies on occasion of 375th anniversary of the Acadians in New Brunswick.

Loan/purchase: ONFC c/o Delegation de Quebec.

Life in Old Louisiana

In English. 11 minutes. 16 mm. Black and white.

Loan: Jefferson Parish Library.

Life and Times of Huey Long

RKB Productions, producer. 1985.

In English. c. 68 minutes. 3/4 inch video.

Documentary of depression era Governor of Louisiana who called himself the "Kingfish."

Loan: Louisiana Humanities Resource Center.

Longs of Louisiana

Wolper Productions, producer. 1965.

In English. c. 27 minutes. 3/4 inch video.

The Long politioal dynasty.

Loan: Louisiana Humanities Resource Center.

Your Louisiana Courts: How They Work

John Korbel, Video Enterprises, Inc., producer.

In English. c. 68 minutes. 3/4 inch video.

Loan: Louisiana Humanities Resource Center.

Louisiana Heritage

Fred Brooks. WBRZ Television.

In English. Color. 4 parts of 50 minutes each. 3/4 inch video. (May be of archival value.)

Loan: Louisiana State Library. Purchase: WBRZ Television.

Louisiana Purchase: Key to a Continent

Encyclopedia Britannica Films. 1955.

In English. 18 minutes. 16 mm.

Loan: Louisiana Humanities Research Center.

Les Refugies Acadiens Series:

Les Refugies: Acadiens établis en Louisiane

CODOFIL En Français program #7 (#1 in series of 5). In French. 30 minutes. 3/4 inch video. Interview with Acadian genealogist/historian Bona Arsenault. Loan: CCDOFIL.

Les Premiers établissements des refugies en Louisiane

CODOFIL En Francais program #21 (#2 in series of 5). In French. c. 30 minutes. 3/4 inch video. Interview with Acadian genealogist/historian Bona Arsenault. Loan: CCDOFIL.

Prosperité des refugies acadiens établis en Louisiane

CODOFIL En Francais program #23 (#3 in series of 5). In French. c. 30 minutes. 3/4 inch video. Interview with Acadian genealogist/historian Bona Arsenault. Loan: CODOFIL.

Les refugies acadiens qui sont demeurés en France

CODOFIL En Francais program #24 (#4 in series of 5). In French. c. 30 minutes. 3/4 inch video.

Interview with Acadian genealogist/historian Bona Arsenault. Loan: CODOFIL.

La renaissance acadienne aprés deux siécles

CODOFlL En Francais program #26 (#5 in series of 5). In French. c. 30 minutes. 3/4 inch video.

Interview with Acadian genealogist/historian Bona Arsenault. Loan: CODOFlL.

Multi-Image Presentations on Afro-American History

Amistad Research Center. 1984.

In English. c. 75 minutes. Audio/slide show on Beta 1/2 inch video. Documents Black history and race relations in Louisiana. Loan: Louisiana Humanities Resource Center.

Une Odyssé Acadienne

CODOFlL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

Follows routes of Acadians from origins in La Rochelle and Poitou, France to Acadia and New Brunswick, then to various parts of the hemisphere where exiled Acadians resettled. Very well-made production. Loan/purchase: CODOFlL.

Sun King Exposition

CODOFlL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

Interview with Vaughan Glasgow, curator of the Louis XIV exhibition in

the New Orleans Cabildo.

Loan/purchase: CODOFIL.

Uncle Earl

Louisiana Public Broadcasting, producer.

In English. c. 60 minutes. 3/4 inch video. Governor Earl K. Long's tumultuous political career. First-rate documentary.

Loan: Louisiana Humanities Resource Center.

Le Village Acadien de Caraquet

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video. Historic village in New Brunswick, Canada. Loan/purchase: CODOFIL.

Yesterday and Tomorrow

WWL - TV, producer. 1975.

In English. 27 minutes. 16 mm.

Antebellum homes. Includes Chretien Point in St. Landry Parish.

Loan: Louisiana State Library. Purchase: WWL - TV.

TRADITIONS

All Saints Day

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

Interview with Father Murie and J. Girard on Acadian traditions surrounding Catholic observance of All Souls and All Saints Days.

Loan/purchase: CCDOFIL.

Always for Pleasure

Les Blank, director/producer.

In English. 58 minutes. 16 mm.

Jazz funeral, Mardi Gras, St. Patrick's Day and Black Indians and music. One of Les Blank's best. A good companion to André Gladu's Zaricots for urban Black/ocountry Black comparison.

Rental/purchase: Flower Films or Côte Blanche Productions.

Bonfires and Christmas Carols

CODOFIL/LPB, producers.

In French. c. 38 minutes. 3/4 inch video.

Tradition of Christmas bonfires on Mississippi levee. Traditional French Christmas carols.

Loan/purchase: CODOFIL.

Bon Matin/Bonjour Series

Denise Dantin, produ#er/director. Callais Cable Vision. In French. 60 hours plus of 5-10 minute interviews. Several 30-minute programs included. Video.

Interviews and field segments in Bayou Lafourche region on gamut of Cajun topics. Archival value in same context as oral histories. (See Appendix I.)

Rental/purchase: Denise Dantin.

Black Indians of New Orleans

Maurice Martinez, director/producer.

In English. 33 minutes. 16 mm.

Rental/purchase: Côte Blanche Productions.

The Cajuns

Canadian Broadcasting, producer. 1977.

In English. c. 26 minutes. 16 mm.

General view of contemporary Cajuns of Bayou Lafourche.

Loan: Louisiana Humanities Resource. Purchase: Canadian Broadcasting Co.

Cajun Cousins

Young People's Specials. 1976.

In English. 24 minutes. 16 mm.

New Brunswick Acadian and Louisiana Cajun meet.

Loan: Jefferson Parish Library.

Chenière au Tigre: An Island of the Marsh

Gerard Sellers and Randall LaBry, producers/directors. CODOFIL/LPB.

In English (French version available). 28 minutes. 3/4 inch video.

An isolated oak-covered ridge on the Gulf of Mexico was the site of a popular Louisiana resort in the 1920's, 30's and 40's. Chenière au Tigre's former residents reminisce about the dances, storms and way of life of what claimed to be "Louisiana's most beautiful resort."

Rental/purchase: Islands of the Marsh productions or Côte Blanche Productions.

Comeaux, Cajun Storyteller

CODOFlL/LPB, producers.

ln French. c. 30 minutes. 3/4 inch video.

En Français interview with and traditional folk tale by _____ Comeaux. Loan/purchase: CODOFIL.

La Confession

Denys Arcand, director. Roqer Frappier, Jean Dansereau, producers.

In French. c. 15 minutes. 16 mm.

A religious confession occasions a young Acadian girl's awakening to life. Loan/purchase: ONFC c/o Delegation de Quebec.

Grand Mamou

Ronald Judkins. 1974.

Color. 8 minutes. 16 mm.

Cajun "Courir de Mardi Gras."

Loan: Louisiana State Library.

Joseph Chaillot, Storyteller

CODOFIL/LPB, producer.

In French. c. 30 minutes. 3/4 inch video.

Loan/purchase: CODOFIL.

Lafourche: Fork of the Mississippi

Ron Simeral, director. Ron Simeral and Robert Blazier, producers.

Nicholls State University. 1979.

In English. 30 minutes. 16 mm.

Settlement and traditional livelihoods of Bayou Lafourche.

Loan/rental/purchase: Nicholls State University Media Center.

Mardi Gras

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interviews.

Loan/purchase: CODOFIL.

Mardi Gras Louisiane

Robert Audet, director/producer. 1977.

In French. 53 minutes. 16 mm.

Part I: Mardi Gras in New Orleans.

Part II: Mardi Gras in Mamou.

Interesting but marred by some sensationalist style giving an inaccurate tone of violence to Cajun boucherie.

Rental/purchase: Côte Blanche Productions.

Mosquitoes and High Water

Louis Alvarez and Andrew Kolker, producers.

In Spanish with English subtitles. 30 minutes. 3/4 inch video. The Spanish speaking Isleños of St. Bernard Parish's wetlands.

Rental/purchase: Côte Blanche Productions.

La noce est pas finie

Léonard Foret, director. François Séguillon. producer.

In French. 85 minutes, 38 seconds.

Acadian life in Gloucester, New Brunswick. Reputed to be the most substantive and cinematically achieved films of Acadian concerns.

Loan/rental/purchase: Office National du Film Canada c/o Deleqation de Quebec, Lafayette.

Petit Caillou

Rod Grossman and Fred Packard, directors. 1972. Produced by the Lagniappe Festival Committee.

In English. 20 minutes. 16 mm.

Some exquisite photography and good introduction to contemporary bayou country, especially as a companion to Huit Piastres et Demie.

Rental/purchase: Lagniappe Festival Committee.

Rue Cases Negres (Sugar Cane Alley)

Christine Renaud, director. SU.MA.FA., producer.

In French with English subtitles. 107 minutes. Theatrical film available on 1/2 inch VHS video.

Life of French-speaking blacks who work in the sugar cane fields of 1930's Martinique. Parallels early Louisiana plantation life. A well-made film.

Rental: CODOFIL or Cinémathèque Collection, a division of Media Home Entertainment.

"Tanisse" Faul, Cajun Storyteller

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

Native of St. Lnadry Parish tells story handed down throuqh many generations of oral tradition.

Loan/purchase: CODOFIL.

Video documentation of Cajuns/Creoles

Titles unavailable.

Alan Lomax, Columbia University, producer.

LANGUAGE

Cajun and Standard French

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

Discussion by Shirley Abshire and James Fontenot.

Loan/purchase: CODOFIL.

Cajun vs. "Standard" French

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview with Cajun folklorist/linguist Barry Ancelet and Cajun storyteller Randy Whatley.

Loan/purchase: CODOFIL.

Cajun French Dictionary

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

Interview with dictionary writer/researcher, Rev. Msgr. Jules Daigle, M.A., S.T.L. and editor David Barry, Ph.D.

Loan/purchase: CODOFIL.

C'est Nice de Parler les Deux Manières

Denis Godin, director, producer.

In French. 22 minutes. 16 mm.

Interviews with three generations of a Cajun family about their relationship with the French language. Some excellent "Courir de Mardi Gras" footage.

Rental/purchase: Côte Blanche Productions.

Eloge du Chiac

Michel Brault, director. Guy L. Coté, producer.

In French. c. 27 minutes. 16 mm.

The struggle of Acadians in Canada to keep their French language.

Loan/purchase: ONFC c/o Delegation de Quebec.

Franco-Americans of Louisiana: A Cultural Kaleidescope

Mike Comeaux, director/producer. 1980.

In French. c. 55 minutes. 3/4 inch video.

Loan: Louisiana Humanities Resource Center.

The Guidry's

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

En Français interview with a French-speaking Black family.

Loan/purchase: CODOFIL.

Dr. Hosea Phillios

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview with educator.

Loan/purchase: CODOFIL.

Louisiana: The French Connection

WBRZ-TV, producer. Bob Courtney, director. 1982.

In French and English. c. 30 minutes. 3/4 inch video.

Loan: CODOFIL. Purchase: WBRZ-TV.

Mathé Allain and Carol Doucet

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview with leaders of French language renaissance.

Loan/purchase: CODOFlL.

A New Orleans Lexicon

Louis Alvarez and Andy Kolker. Center for New American Media.

In English. 7 minutes. 3/4 inch video.

Early version of "Yeah You Rite."

Rental/purchase: Center for New American Media.

Passepartout Series

In French. c. 30 minutes per episode. 3/4 inch video. French language instruction while being entertained by Sol the clown. (French Canadian)

Loan: CODOFIL.

Reflets et Lumières Series

In French. c. 30 minutes per episode. 3/4 inch video. Language and cultural segments pertaining to the Acadians of New England.

Loan: CODOFIL.

Sandy Hebert's French Class

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

En Français field segment interviews St. Landry Parish elementary school French teacher on the progress of re-establishing French instruction in elementary schools.

Loan/purchase: CODOFIL.

Vivre en Français

CEGEP de Jonquière.

In French. Color. 10 minutes. 3/4 inch video.

Loan: Delegation de Québec.

Yeah. You Rite

Louis Alvarez and Andrew Kolker. Center for New American Media, producers. 1984.

In English 28 minutes. 3/4 inch video.

Humorous and entertaining exploration of language and expressions peculiar to New Orleans.

Rental/purchase: Côte Blanche Productions.

Loan: Louisiana Humanities Resource Center.

MUSIC

L'Accordion et Beausoleil

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

Marc Savoy, world esteemed Cajun musician and accordion Maker. History of Cajun accordion.

Loan/purchase: CODOFlL.

Ambrose Thibodeaux, Cajun Accordion Player

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Francais interview with and performance by Ambrose Thibodeaux.

Loan/purchase: CODOFIL.

Les Blues de Balfa

Yasha Aginsky, producer/director. 1983.

portrait of illustrious Balfa family.

Rental/purchase: Côte Blanche Productions.

Cajun Music, Part I

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview and performances of Michael Doucet, Cajun musician/musicologist, and Annick Colbert.

Loan/purchase: CODOFIL.

Cajun Music, Part II

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview with Cajun musician/musicoloqist Michael Doucet.

Loan/purchase: CODOFIL.

Cajun Music Festival

CODOFIL/LPB, producers. 1980.

In French. c. 30 minutes. 3/4 inch video.

Loan/purchase: CODOFIL.

Cajun Visits

Yasha Aqinsky, producer/director. 1983.

In French. 29 minutes. 16 mm.

Engaging portraits of Cajun musicians while visiting in their homes.

Rental/purchase: Côte Blanche Productions.

Camey Doucet. Cajun Musician and Broadcaster

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video

En Français interview.

Loan/purchase: CCDOFIL.

Cradle of the Stars: The History of the Louisiana Hayride

Rick Smith, director/producer. Louisiana Public Broadcasting.

In English. 60 minutes. 3/4 inch video.

Shreveport's legendary country music show that launched Hank Williams's ("Jambalaya, Crawfish Pie") career.

Loan/purchase: LPB.

D.L. Menard, Cajun Musician

Stephen Duplantier and Marc Porter, producer/directors. In English.

11 minutes. 16 mm.

The "Cajun Hank Williams". author of "La Porte en Arrière."

Rental/purchase: Côte Blanche Productions.

Dedans le Sud de la Louisiane

Jean Pierre Bruneau, producer/director.

In French with English subtitles. 43 minutes. 16 mm. Funny, endearing conversations with and moving performances by legendary Cajun accordionists Nathan Abshire and Bee Fontenot.

Rental/purchase: Côte Blanche Productions.

Don Montoucet Joue l'Accordion

Stephen Duplantier and Barry Ancelet, producers/directors. 1979-1983.

Center for Louisiana Studies.

Drywood

Les Blank, director/producer. 1973.

In English. 37 minutes. 16 mm.

Entertaining film introduces the famed French Creole Bois-sec Ardoin family of musicians. Includes footage of country boucherie.

Rental/purchase: Flower Films or Côte Blanche Productions.

Festivals Acadiens: Hommage à la Musique Acadienne, 1981

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

Festivals Acadiens tribute to Cajun music. Barry Ancelet, presenter of great performers of Cajun music.

Loan/purchase: CODOFIL.

Le frolic cé pour ayder

Laurent Comeau, Marc Paulin, Suzanne Dussault, directors. Paul-Eugene Leblanc, producer.

In French. c. 14 minutes. 16 mm.

Festival of Acadian music and crafts in Canada.

Loan/purchase: ONFC c/o Délégation de Québec.

A Gottschalk Festival: Life and Music of Louis M. Gottschalk

John Huzar, director. Film America, producer.

In English. c. 60 minutes. 3/4 inch video.

Internationally renowned 19th century composer of Creole-inspired melodies. Loan: Louisiana Humanities Resource Center.

Hadley Castille Band

CODOFIL/LPB, producers.

In French. c. 10 minutes. 3/4 inch video.

Famed "Cajun grass" musician.

Loan/purchase: CODOFIL.

Hot Pepper

Les Blank, Producer/director. 1973.

In English. 54 minutes. 16 mm.

Entertaining introduction to Zydeco great, Clifton Chenière and his music. Good companion to Zydeco and Zaricots for a more complete introduction to Zydeco music and its roots.

Rental/purchase: Flower Films or Côte Blanche Productions.

Il Faut Les Faire Danser

Randall LaBry, director. Création 9 Information.

In French. 15 minutes. 16 mm.

A French group, Vermenton Plage, plays Cajun songs and speaks of their encounter with Cajun music and musicians.

Purchase: Création 9 Information, 34, rue Grenéta, 75002 Paris.

Joe Douglas Badon and Rufus Thibodaux

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview with famed Cajun musicians.

Loan/purchase: CODOFIL.

Marc Savoy, Cajun Accordionist

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

Famed Cajun musician and maker of accordions.

Loan/purchase: CODOFIL.

Music in the Air, Blues in My Soul

James LaRocca, producer. 1983.

In English. c. 15 minutes. 3/4 inch video.

Biographical approach to music of bluesman, Robert Pete Williams.

Loan: Louisiana Humanities Resource Center.

Noé

André Gladu, director/producer. Office National Film Canada.

In English with French subtitles. c. 18 minutes. 16 mm. Very fine viqnette featurinq St. Landry Parish Black Creoles. Clinvin Jones, Harry Joubert and an unnamed cousin singing the religious juré chant "witnessing" to the story of Noah's Ark.

Loan 1/2 VHS): CODOFIL. Loan/purchase (16 mm): Office National Film Canada.

Paul and Pierre Daigle

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

Loan/purchase: CODOFIL.

Piano Players Rarely Ever Play Together

Stevenson Palfi, producer. 1982.

In English. c. 60 minutes. 3/4 inch video.

New Orleans greats--Professor Longhair, "Tuts" Washington and Allen Toussaint-- explore range of New Orleans musical traditions.

Loan: Louisiana Humanities Resource Center.

Rainin' in My Heart

Rick Smith and LPB, producers.

In English. 3/4 inch video.

Bluesmen in Baton Rouge.

Loan/purchase: LPB.

Le reel du pendu

André Gladu, director. François Séguillon, producer.

In French. c. 57 minutes. 16 mm.

Masters of violin, accordion and harmonica from Louisiana, Acadie and Québec interpret the same musical theme from regions separated by 200 years and hundreds of miles.

Loan/purchase: ONFC c/o Délégation de Québec.

Le Son des Français d'Amerique

André Gladu and Michel Brault, producers/directors.

In French. Series of c. 27 minute programs. 16 mm.

A truly exceptional series of productions on the French musical traditions of North America. Four programs are set in Louisiana and are immensely entertaining and informative. (See Appendix II.)

Purchase: Bouchard & Associés. Loan: Délégation de Québec.

Spend It All

Les Blank, producer/director. 1971.

In English. 41 minutes. 16 mm.

Entertaining introduction to famed Cajun musician Dewey Balfa and other individuals. May be misleadinq as representation of Cajuns as a whole. Rental/purchase: Flower Films or Côte Blanche Productions.

T. Bourque Sings and Plays the Violin

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

Loan/purchase: CODOFIL.

That Swamp Pop Sound: Rod Bernard and Cajun Rock n' Roll

Shane King Bernard, producer/director. 1986.

In Enqlish. c. 20 minutes. 3/4 inch video.

The musical career of swamp pop star. Includes American Bandstand performance of "This Should Go on Forever."

Rental/purchase: Shane King Bernard.

Tournesol: La Louisiane

3/4 inch video.

Acadian singer/star Edith Butler of New Brunswick and Acadian musician James Fontenot of Louisiana perform together.

Loan: CODOFIL.

La Veillée des veillées

Bernard Gosselin, director. Paul Larose, producer. 1975.

In French. c. 95 minutes. 16 mm.

Legendary music festival of French traditions in Canada.

Loan/purchase: ONFC c/o Délégation de Québec.

Zachary Richard

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

En Français interview with Cajun rock musician.

Loan/purchase: CODOFIL.

Zachary Richard, Cajun Rock Musician

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview and performance.

Loan/purchase: CODOFIL.

Zydeco: Creole Music and Culture in Rural Louisiana

Nick Spitzer and Stephen Duplantier, Center for Gulf South History. 1983. In French with English subtitles. c. 60 minutes. 3/4 inch video. (Portions of original in 16 mm.)

Excellent. Title says all.

Rental/purchase: Côte Blanche Productions.

LITERATURE, DRAMA AND FICTION

Au boutte du quai

Robert Haché, director. Sam Grava, Paul-Eugène Leblanc, producers.

In French. 42 minutes. 16 mm.

Contemporary Acadian cultural themes.

Loan/rental/purchase: ONFC c/o Délégation de Québec.

Belizaire, the Cajun

Glen Pitre, director/producer. Côte Blanche productions. 1985.

In English. Feature length theatrical film. First feature by Cajun filmmaker, Pitre. A romantic adventure set in vigilante period of 1850's. Acadian historical sites and geographical locales are used in their most enchanting aspects.

Rental/purchase: Côte Blanche Productions.

Berceuse, Capots et Maringouins

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

French play.

Loan/purchase: CODOFIL.

The Buccaneer

Cecil B. Demille, director. Paramount. 1938.

In English. Feature length theatrical film.

Stars Frederick March and Anthony Quinn. Filmed in New Orleans and St. Martinville areas.

The Buccaneer

Anthony Quinn, director. Paramount. 1958.

In English. Feature length theatrical film.

Anthony Quinn's debut as a director. (In an award ceremony much later he sheepishly acknowledged the film was a bomb.) Stars Charlton Heston, Yul Brynner, Claire Bloom and Charles Boyer. Filmed in New Orleans area.

Casey's Shadow

Martin Ritt, director. Ray Stark, producer. 1976. Columbia Pictures Release. In English. Feature length theatrical film. Stars Walter Matthau. Filmed in Opelousas area an at old Carencro quarter horse racinq track.

Le Charivari

Le Théàtre 'Cadien/CODOFIL/LPB, producers.

In French. c. minutes. 3/4 inch video.

Le Théàtre 'Cadien play about re-united couple who are objeots of a traditional prank, "le charivari."

Le Chien de Lune

Bruno Carrière, director. Via le Monde, producer.

In French (English version available). 25 minutes. 16 mm. The legend of the "loup garou" in a children's story. Set in bayous of Louisiana c. 1930's.

Loan: CODOFIL or Délégation de Québec. Purchase: Via le Monde.

The Drowning Pool

Warner Brothers. 1974.

In English. Feature length theatrical film.

Stars Paul Newman and Joanne Woodward. Crime story. Some scenes filmed in Bayou Teche area.

Evangeline

Edwin Carewes, director. United Artists. 1929.

Silent (with English subtitles). 80 minutes.

Classic silent film. Stars Delores Del Rio.

Filmed in St. Martinville area.

Rental/purchase(?): Mary Pickford Estate, Distributor - 16 mm.

c/o Mattie Kemp, The Mary Pickford Co.,

Post Office Box 10059, Beverly Hills, CA 90213.

La Fièvre Jaune (Yellow Fever)

Glen Pitre, producer/director. Côte Blance Productions. 1976.

In French with English subtitles. 38 minutes. 16 mm.

Classic film of family story enacted by descendents of original protagonists.

Authentic Cajun charm. First truly Cajun movie.

Rental/purchase: Côte Blanche Productions.

Grosbecs

Stuart Stelly, author. Kathy Simon Irwin, translator.

Théàtre 'Cadien/CODOFIL/LPB, producers.

In French. c. 60 minutes. 3/4 inch video.

Very entertaining Théàtre 'Cadien comedy. Well executed in every area.

Hallo, Gramma's fine, an' Y'all?

Richard Guidry, author. CODOFIL/LPB, producers.

In French. c. 30 minutes

(including interview with actress/member of Théàtre 'Cadien).

3/4 inch video.

Finely written monologue in which French speaking woman rails against events which have caused language gap with her grandchildren.

Loan/purchase: CODOFIL.

The Joy That Kills

Kate Chopin, story. Tina Rathbone, Cypress Films, Inc., producer. 1984.

In English. c. 60 minutes. 3/4 inch video.

Dramatic interpretation of famed writer's "The Story of an Hour." Set in Creole "aristocracy" of New Orleans.

Loan: Louisiana Humanities Resource Center.

King Creole

Paramount. 1958.

In English. Feature length theatrical film.

Stars Elvis Presley and Walter Matthau. Filmed in New Orleans area.

La Légende de la Butte de Coquilles

Bruno Carrière, director. Via le Monde/CODOFIL/LPB, producers.

In French (English version available). c. 30 minutes. 16 mm.

Story of a girl and her grandfather who hunt pirate treasure on the shell mounds of Calcasieu Parish.

Loan: CODOFIL. Purchase: Via le Monde.

Life and Assassination of the Kingfish

Doneil Productions, producer. 1979.

In English. c. 97 minutes. 16 mm.

Edward Asner portrays Huey Long, Louisiana's notorious depression era governor.

Loan: Louisiana Humanities Resource Center.

Louisiana

1947.

Governor Jimmie Davis, singing cowboy of "You Are My Sunshine" fame, plays himself. (From publicity picture, at least one scene set in Cajun country: Thibodaux, La.)

Purchase: Via le Monde.

Life and Assassination of the Kingfish

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In English. c. 97 minutes. 16 mm.

Edward Asner portrays Huey Long, Louisiana's notorious depression era governor.

Loan: Louisiana Humanities Resource Center.

Louisiana

1947.

Governor Jimmie Davis, singing cowboy of "You Are My Sunshine" fame, plays himself. (From publicity picture, at least one scene set in Cajun country: Thibodaux, La.)

Quatorze et Quatorze

Richard Guidry, author. CODOFIL/LPB, producers.

In French. c. 30 minutes (total). 3/4 inch video.

Finely written monologue in which an offshore oilfield worker, as he waits for his shift chanqe, expresses pride in his son who is to graduate from college and for whom he has made many sacrifices.

Loan/purchase: CODOFIL.

The River Boy

1968.

In English. Color. 17 minutes. 16 mm.

Filmed in Barataria, Louisiana.

Loan: Louisiana State Library. Purchase: McGraw Hill.

The Sky Is Gray

Ernest Gaines, author. Perspective Films, producer.

In English. c. 47 minutes. 16 mm.

Famed Louisiana writer's story of a black farmboy's self realization, occasioned by a visit to the dentist in a small Louisiana town. Loan: Louisiana Humanities Resource Center. Rental/purchase: Coronet Instructional Films.

Southern Comfort

Walter Hill, director. 20th Century Fox release. 1981. In English.

Feature length theatrical film.

Devastatingly violent and insultingly inaccurate portrayal of Cajuns. Stars Powers Booth and Keith Carradine. Filmed in Shreveport area with some passages in Catahoula.

Swamp Women

Woolner. 1955.

In English. Feature length theatrical film.

Stars Mike Connors. Probably filmed in Hollywood.

La Table des Veuves

Théàtre 'Cadien/CODOFIL/LPB, producers.

In French. c. 60 minutes. 3/4 inch video.

Théàtre 'Cadien play by Nous Autres depicts contemporary Cajun life. Humorous speculations by two widows on what a recently widowed friend will do with her insurance money.

Loan/purchase: CODOFIL.

Le Tapis de Grand-Pré

Phil Comeau, director. Via le Monde, producer.

In French. c. 25 minutes. 16 mm.

Children's story involving Acadian deportation.

Loan/purchase: ONFC c/o Délégation de Québec.

Tarzan of the Apes

American Film Corporation. 1918.

Silent with English subtitles. Feature length.

Stars Elmo Lincoln. Filmed in cypress swamps of Morgan City area.

Le Théàtre 'Cadien

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

En Français interview with Théàtre actors and writers Shirley Savoy and Richard Guidry.

Loan/purchase: CODOFIL.

Thunder Bay

Universal. 1952.

In English. Feature length theatrical film.

Story of conflict between Cajun shrimpers and "foreign" offshore oil workers. Stars Jimmy Stewart, Dan Duryea, Joanne Dru and Gilbert Rowland. Filmed in Morqan City area.

Weekend at Rambouillet

Allan Durand, producer.

In English. 25 minutes. 16 mm.

Humorous adventrues of couple of St. Martinville boys (an LSU student and a Texas wildcatter) avoidinq the draft in WWII.

Rental/purchase: Côte Blanche Productions.

TRADITIONAL CRAFTS AND FINE ARTS

L'Acadie

Robert Russett, producer.

16 minutes. 16 mm.

Impressions of contemporary South Louisiana by nationally recognized filmmaker. Experimental film as visual art form.

Rental/purchase: Robert Russett.

Antoinine Maillet

Societé Radio Canada.

Color. 48 minutes.

The author of La Sagouine and Pélagie-la-Charette.

Stories based on Acadian experience in Canada.

Loan/rental/purchase: Canada Boston Cinémathèque.

Après-midi

Robert Russett, producer.

8 minutes. 16 mm.

Experimental film as visual art form by nationally recognized film animator, Robert Russett.

Rental/purchase: Robert Russett.

Donaldsonville Museum

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

Loan/purchase: CODOFIL.

E. J. Bellocq

Robert Russett, producer.

21 minutes. 3/4 inch video.

Experimental film as visual art form. Images from New Orleans photographer famous for Storyville portraits.

Rental/purchase: Robert Russett.

Floyd Sonnier, Le Beau Cajun Gallery

CODOFIL/LPB, producers. Randall LaBry, director.

In French. c. 15 minutes. 3/4 inch video. (Some uncut 16 mm material also available.)

Interview with Cajun artist locally famous for his ink drawings of Cajun life of early 20th century.

Loan/purchase: CODOFIL.

Glen Pitre: Making Cajun Movies

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview with Cajun filmmaker Glen pitre with clips from his films "Yellow Fever" and "Huit Piastres et Demie."

Loan/purchase: CODOFIL.

John Bergeron

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview with Esther, Louisiana artist whose work depicts scenes of Louisiana folk and wild life.

Loan/purchase: CODOFIL.

Made by Hand: Vanishing Crafts of South Louisiana

Fred Packard, director/producer. Lafayette Natural History Museum Association. 1982.

In English. c. 12 minutes. Color. 16 mm.

Introduction to traditional crafts in the hands of their most renowned practitioners.

Loan: Louisiana Humanities Resource Center.

Purchase: Fred Packard c/o USL Art Department.

Marius Barbeau et le folklore Canadien Français

Réal Benoit, director. Léonard Forest, producer.

In French. c. 30 minutes. 16 mm.

Loan/purchase: ONFC c/o Délégation de Québec.

Pirogue Maker

Humble Oil and Refining Co., producer. 1955.

Color. 12 minutes. 16 mm.

Documentation of pirogue making from log to finished "canot." Of archival value if master negative can be found or made.

Loan: Louisiana State Library.

Rodrigue, Acadian Artist

Charles Bush, director.

Rental/purchase: Charles Bush, Baton Rouge.

La Sagouine Series

Jean-Paul Fugère, director. Radio-Canada, producer. In French. Series of programs of c. 28 minutes each. 16 mm. Stories of an Acadian (Canada) simple country woman of indomitable spirit struggling with the foreignness of her situation. La Sagouine is highly regarded as a symbol of the Acadian spirit in contemporary French Canadian literature. Loan/purchase: ONFC c/o Délégation de Québec.

INDUSTRY

Cotton

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview with H. Soileau of Ville Platte on cotton industry. Loan/purchase: CODOFIL.

Cypress Lumbering

Williams, Co., producer.

Remarkable early documentary of lumbering process in Louisiana swamps.

Source: USL Archives and/or Historic New Orleans Collection, Williams, Co. - Morgan City.

Kaplan Rice Mill

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

En Français interview with Grady Campbell.

Loan/purchase: CODOFIL.

Marsh Treasures

Avalon Daggett, producer/director. 1961.

In English. 13 minutes. 16 mm.

Conventional narrated industry film. Faded print.

Loan: Louisiana State Library.

Of Sugarcane and Syrup

K & S Productions. 1977.

In English. Color. 15 minutes. 16 mm.

Loan: Louisiana State Library.

Quiet Revolution (Rural Electrification in Louisiana)

Hal Weiner, director. Hal and Marilyn Weiner, producers. 1976.

Color. 27 minutes. 16 mm.

Rental/purchase: Screenscope

Redd Fox Industries

CODOFIL/LPB, producers.

In French c. 15 minutes. 3/4 inch video.

Oilfield service industry.

Loan/purchase: CODOFIL.

Reserved for Tomorrow

Department of Energy. 1977.

Color. 13 minutes. 16 mm.

Oil reserves in salt domes.

National Audio Visual Center.

Rice

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview with J. Ardoin of Ville Platte on rice industry and visit to Konrico Rice Plant.

Loan/purchase: CODOFIL.

La Sauce Pimenté

CODOFIL/LPB, producers.

In French. c. 38 minutes. 3/4 inch video.

Documentary on McIllhenny's famous Tobasco sauce.

Loan/purchase: CODOFIL.

Search for a Better Tomorrow

Louisiana State University. 197?.

Color. 30 minutes. 16 mm.

Agricultural research. Standard narration.

Loan: Louisiana State Library.

Shrimp Processing and Dupuy Oyster Shop

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français field segment.

Loan/purchase: CODOFIL.

Something Nobody Else Has: The Story of Turtle Trapping in Louisiana

Lee Aber, director/producer. 1984.

In English. c. 28 minutes. 3/4 inch video.

Enthralling film of a natural industury and more.

Loan: Louisiana Humanities Resource Center.

Rental/purchase: Lee Aber.

Southern Consumers Cooperative

In English. Black and white. 9 minutes. 16 mm.

Groundbreaking for Black co-operetive association in Southwest Louisiana. Rental/purchase: Field Services, Indiana University.

Sugar Cane

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview with V. Baillet of Thibodaux, Louisiana on sugar cane industry.

loan/purchase: CODOFIL.

Swamp Expressway

In English. Color. 15 minutes. 16 mm. 1972.

The Atchafalaya swamp freeway.

Loan: Louisiana State Library.

This Is Louisiana

Humble Oil and Refining Co., producer. 1962.

In English. 30 minutes. 16 mm.

Standard narration. Outdated.

Loan: Louisiana Humanities Resource Center.

Travailler

Glen Pitre.

Five traditional industries in brief visual vignettes. Images and music only. Rental/purchase: Côte Blanche Productions.

Wildcatter

WGBH-TV, producer. 1981.

In English. 30 minutes. 3/4 inch video and kinescope. Enthralling blow by blow of wildcat enterprise of oil exploration, leasing and drilling on Alex Broussard (Cajun/country music star) field near Lafayette. Most instructive and entertaining film yet on oil exploration. Purchase: WGBH-TV. Loan: Louisiana State Library.

Yes, Ma'am: Household Domestic Workers in New Orleans

Filmmakers - VNV Communications, producers. 1979.

In English. c. 57 minutes. 3/4 inch video.

In-depth and feisty.

Loan: Louisiana Humanities Resource Center.

Rental/purchase: Côte Blanche Productions.

PLACES AND ENVIRONMENTS/ECOLOGY AND WILDLIFE

Alligator Hunters: A Louisiana Legacy

Gerard Sellers, Brian Chiasson, producers/directors.

Island of the Marsh Productions.

In English. c. 60 minutes. 3/4 inch video.

Hunter/guide Gerard Sellers interviews old timers and describes changes in marsh ecology.

Rental/purchase: Islands of the marsh.

Allons à Louisiana Cajun Country!

Carolyn Ramsey, Louisiana Travel Promotion Association. 1975.

In English. 30 minutes. 16 mm.

A tourist industry travelogue of Cajun country. "picture postcards" highlighting spots of interest throughout the state. Somewhat dated and some Cajun clichés.

Loan: Louisiana State Library.

Atchafalaya - America's Largest River Basin Swamp

C. C. Lockwood and Marty Stouffer. Cactus Clyde/Stouffer Productions. 1977. In English. c. 26 minutes. 16 mm.

Ecology of swamp. High quality wildlife footage and vintage film of cotton, lumber and mule teams.

Loan: Louisiana Humanities Resource Center.

Rental/purchase: Stouffer Productions.

The Brown Pelican... A Bird in Danger

Louisiana Wildlife and Fisheries Commission.

In English. 25 minutes. 16 mm.

Loan: Jefferson Parish Library.

Bye-Bye Bayou Blue

Dale Anthony Smith. 1979.

In English. 13 1/2 minutes. 16 mm.

Loan: Jefferson Parish Library.

Disaster File - Hurricane Audrey

In English. 15 minutes. 16 mm.

Mobilization of emergency forces.

Loan: Jefferson Parish Library.

Evangeline Parish Profile

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français field segment.

Loan/purchase: CODOFIL.

Five Days of Betsy

In English. Black and white. 12 minutes. 16 mm.

Loan: Jefferson Parish Library.

Great River Road in Louisiana

State of Louisiana, Dept. of Transportation and Development, producer.

In English. c. 42 minutes. 16 mm.

Historic sites from West Feliciana Parish to Venice, Louisiana.

Loan: Louisiana Humanities Resouroe Center.

Greg Girard and Atchafalaya Basin

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français interview and field segment with basin photographer, fisherman and guide.

Loan/purchase: CODOFIL.

A Hurricane Called Betsy

In English. 29 minutes. 16 mm.

Loan: Jefferson Parish Library.

Land Fill Pollution

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

Clara Baudoin of League of Women Voters and Claire Hernandez speak of crisis of waste disposal in Acadiana.

Loan/purchase: CODOFIL.

The Last Wilderness

Kelly Falcon Productions. 1973.

In English. 55 minutes. 16 mm.

Rental/purchase: Kelly Falcon Productions.

Louisiana's Marshes of the Mississippi

Louisiana Wildlife and Fisheries Commission.

In English. 12 minutes. 16 mm.

Loan: Jefferson Parish Library.

Luv Luv Louisiane

Kelly Falcon Productions. 1976.

In English. 55 minutes. 16 mm.

Rental/purchase: Kelly Falcon Productions.

Mosquito Fighters

Jefferson Parish Mosquito Control Department.

Color. 21 minutes. 16 mm.

Loan: Jefferson Parish Library.

People Along the Mississippi

Encyclopedia Britannica. 1952.

In English. Black and white. 22 minutes. 16 mm.

Fifth grade level.

Loan: Louisiana State Library.

St. James Parish

CODOFIL/LPB, producers.

In Frenoh. c. 15 minutes. 3/4 inch video.

Profile of the Parish featuring local personalities and places of interest. Loan/purchase: CODOFIL.

St. Landry Parish: Curtis Joubert, Nick's Bar (Clovis Durio), Robert Olivier, Jack Woma#k, and Dallas Leger

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video. En Français field segment.

Loan/purchase: CODOFIL.

St. Landry Parish: Hadley Castille

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français field segment with famed "Cajun Grass" musician.

Loan/pur#hase: CODOFIL.

St. Landry Parish: J. Gainnie and Sister Odeide Mouton

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français field segment with information on Grand Coteau.

Loan/purchase: CODOFIL.

St. Landry Parish: Mr. and Mrs. Herbert Belleau, John Olivier, Jane Gainnie on Chretien Point Plantation

CODOFIL/LPB, producers.

In French. c. 30 minutes. 3/4 inch video.

En Français field segment.

Loan/purchase: CODOFIL.

St. Martin Parish

CODOFIL/LPB, producers.

In French. Series of five programs. c. 30 minutes each.

3/4 inch video. Loan/purchase: CODOFIL.

In Search of Swamp Monsters

Nova Television Series. Robert Long, producer. 1978.

In English. 30 minutes. 16 mm.

Honey Island Swamp (New Orleans vicinity). No reference to Cajuns.

Loan: Louisiana State Library.

The Swamp and Mr. Harkins

Sprager and Simpson, producers. 1980.

In English. Color. 16 minutes. 16 mm.

Rental/purchase: Adams and Adams Films.

CUISINE

Chez Marcelle Restaurant

CODOFIL/LPB, producers. Randall LaBry, director.

In French. c. 15 minutes. 3/4 inch video.

History of building, sugar plantation overseer's home and some traditional recipes.

Loan/purchase: CODOFIL.

Gumbo: The Mysteries of Cajun and Creole Cooking

Stephen Duplantier and Marc Porter. Center for Gulf South History, Inc. 1978. In English. 28 minutes. 16 mm.

Paul Prudhomme and other exemplary Creole chefs, as well as Cajuns, cooking for family and political gatherings. Recipes and antecdotes. (Because of some uneasy self-consciousness, Cajuns not portrayed at their best.) Rental/purchase: Côte Blanche Productions.

La Trouvaille

CODOFIL/LPB, producers.

In French. c. 15 minutes. 3/4 inch video.

En Français program featuring French restaurant on Bayou Lafourche.

Loan/purchase: CODOFIL.

Vivre pour manger

Stephen Duplantier, producer/director.

In French. 30 minutes. 16 mm.

Down home recipes mixed with philosophical observations on environment. Rental/purchase: Côte Blanche Productions.

ADDENDA

MISCELLANEOUS

Acadiana Journal Series

Jack Frost, producer/director. KATC-TV.

In English. Series of 25-30 thirty-minute programs. 3/4 inch video. Documentary examinations of various aspects of Acadiana. May have some archival value and deserve viewing to that end.

Alan Lomax, Columbia University

Alan Lomax has video (and possibly film) documents of Acadian/Creole life in Louisiana. Definitely has extensive coverage of Bois-sec Ardoin and Canray Fontenot.

TRADITIONS

New Orleans Folk

Stephen Duplantier, Kathleen Bordelon Duplantier, producers/directors. Cox Cable/CODOFIL.

In English and French. c. 60 minutes. Video.

Five segments on the folk, dance, tales, music and myths of ethnic New Orleans.

Loan: CODOFIL. Purchase: Center for Gulf South History.

LIST OF DISTRIBUTORS AND/OR PRODUCERS

Adams and Adams Films
786 Wayside Drive
Austin, TX 78703
512/477-8846

Acadiana Open Channel (AOC)
Community Access Television for Acadiana
P. O. Box 5159
Lafayette, LA 70502
318/232-4434

Alan Lomax
Columbia University
New York, New York 10027

American Film Corporation
No listinq, probably defunct.

Bouchard & Associés
5225, rue Berri
Montreal, Québec
H2J2S4
514/273-4261

Cactus Clyde Productions
Baton Rouge, LA
504/387-3704

Charles Bush
504/926-2327

CODOFIL
Council for the Development of French in Louisiana
P. O. Box 3936
Lafayette, LA 70502
318/233-1020

Center for Gulf South History (Stephen Duplantier)
P. 0. Box 512
Abita Springs, LA 70420
504/893-2806

Center for New American Media
P. 0. Box 53163
New Orleans, LA 70153
504/944-5386

Columbia Pictures
Colgems Sq.
Burbank, CA 91505
213/843-6000

Contemporary Films
No listing. May be defunct.
Old address: 267 W. 25th St.
New York, New York

Côte Blanche Productions
(The 1987 Louisiana Catalog)
Rt. 3, Box 614
Cut Off, LA 70345
504/632-4100

Délégation de Québec
313 W. Vermilion
Lafayette, LA 70501
318/232-8080

Denise Dantin
Callais Broadcasting, Inc.
P. O. Box 726
Golden Meadow, LA 70357
504/475-5141

Kelly Falcon Productions
Rt. 2 Box 212
Donaldsonville, LA 70346
504/473-7312

Flower Films
10341 San Pablo Ave.
El Cerrito, CA 94530
415/525-0942

Historic New Orleans Collection
533 Royal Street
New Orleans, LA 70130
504/523-4662

Indiana University Field Services
Audio Visual Center
Bloomington, IN 47405

Islands of the Marsh Productions, Inc.
505 George Street
Abbeville, LA 70510
318/893-4460

Jefferson Parish Library
P. O. Box 7490
Metairie, LA 70010
504/834-5850

KATC-TV
Jim Reardon, General Manaqer
P. O. Box 93133
Lafayette, LA 70503
318/235-3333

Lafayette Natural History Museum
Girard Park Drive
Lafayette, LA 70503
318/233-6611

Lagniappe Festival Committee
c/o Mrs. Imelda Pellegrin
St. Joseph Church
Chauvin, LA
504/594-2473

Louisiana Public Broadcasting (LPB)
2618 Wooddale Blvd.
Baton Rouge, LA 70805
(800) 272-8161
Attention: Rick Smith

Louisiana State Library
P. 0. Box 131
Baton Rouge, LA 70821
504/342-4940

Louisiana Humanities Resource Center
University of Southwestern Louisiana
P. O. Box 40396
Lafayette, LA 70504
318/231-6781

National Audiovisual Center
GSA National Archives and Records Center
Washinqton, D.C. 20409
301/763-1850

Nichols State University Media Center
Thibodaux, LA 70301
504/446-8111

Paramount Pictures
1 Gulf + Western Plaza
New York, New York 10023
212/333-7000

Robert Russett
324 Bacqué Cresent Drive
Lafayette, LA
318/235-4369

Shane King Bernard
209 Paulman Drive
Lafayette, LA
318/237-5018 or 318/234-6288

Stouffer Productions
(See Cactus Clyde Productions)

20th Century Fox Releases
P.O. Box 900
Beverly Hills, CA 90213
213/277-2211

Universal Pictures
445 Park Ave.
New York, New York 10022
212/Pl.9-7500

Via le Monde
326 rue St. Paul Ouest
Montréal, Québec
Canada H2Y2A3
514/285-1658

WBRZ-TV
1650 Highland Rd.
Baton Rouge, LA 70808
504/388-0476

WGBH-TV
Boston, MA
(For "Wildcatter" cf. LPB TV)

WWL-TV
1024 N. Rampart
New Orleans, LA
504/529-4444

SATELLITE SITES

by: Barry Jean Ancelet

SATELLITE SITES

Barry Jean Ancelet

In addition to the specific satellite sites proposed in the reports of Jay Edwards (prairie homestead) and Glenn Pitre (wetlands camp), there are several categories of existing sites which could serve as satellite sites by cooperative agreement with the National Park Service.

Dancehalls

There are several active traditional dancehalls which feature live performances of Cajun music and zarico, such as the LakeView Park Club near Eunice, Bourque's Club in Lewisburg, George's in Lake Arthur, Richard's Club in Lawtell, Hamilton's Club in Lafayette. There are also more contemporary dancehalls which feature live performances of Cajun music and zarico, such as Cowgirl's in Scott and the Quarterpole in Rayne. These places are frequented by members of the local communities. Visitors can hear traditional and contemporary musical styles and witness traditional and contemporary dancing. Visitors can also very likely hear Cajuns and Creoles conversing among themselves in French. These dancehalls are primarily for members of the community and consequently have no presentation or interpretation features (and should not). Visitors should learn about the music and culture in one of the interpretative centers before venturing into the local community. Communities have their own rules and mores. Visitors should remember that they are visiting and should take great care to disturb

the natural setting as little as possible. Busloads of visitors understandably put a great stain on small country dancehalls and should arrange to break up into smaller groups whenever possible.

Recently, some restaurants which specialize in Cajun cuisine have begun to program live performances of Cajun music and zarico, such as Mulatte's in Breaux Bridge, Prejean's in Lafayette, Belizaire's in Crowley. These offer an excellent opportunity to sample the area's foodways while listening to its music. Many of these also have a dance floor and are frequented by members of the community, so that visitors can also view traditional and contemporary dancing there.

Another notable music site is the live remote radio broadcast. Revon Reed's Saturday morning program over KEUN AM from Fred's Lounge in Mamou is easily the best known of these. There are others over stations like KVPI, KSLO and KJEF.

Because dancehalls and the musical groups that perform in them change rather quickly, there should be a system by which visitors could be sure to obtain regularly updated information about who's playing what, where and when. One good source for this is the Lafayette Parish Visitors and Conventions Bureau. Another is the\Times of Acadiana\weekend guide. Another is KRVS Public Radio (88.7 FM) which broadcasts a weekly calendar of Cajun and zarico music events. Another is the Council for the Development of French in Louisiana.

Fairs and Festivals

There is an abundance of fairs and festivals in Louisiana, and particularly in South Louisiana, which feature various aspects of

regional history, culture and natural resources. Almost every city and town has a festival celebrating something or other. There are old harvest festivals, like the New Iberia Sugar Cane Festival, the Ville Platte Cotton Festival, the Opelousas Yambilee, and the Crowley Rice Festival. There are more recent food and hunting and fishing festivals, like the Laplace Andouille Festival, the Broussard Boudin Festival, the Breaux Bridge Crawfish Festival, the Delcambre Shrimp Festival, the Rayne Frog Festival, and the Gueydan Duck Festival. There are also cultural celebration festivals ranging from the traditional Mardi Gras run in towns like Mamou, Church Point, Eunice and Basile, to the Cajun Days Festivals in Mamou and in Church Point, to the Tournoi in Ville Platte, to the huge conglomerate called Festivals Acadiens in Lafayette. Most of these festivals feature food and music as well as the particular item they are designed to celebrate. Some have little or no interpretation. Others, like Lafayette's Festivals Acadiens, contain highly sophisticated interpretative components.

The Louisiana Division of Tourism issues a useful annual guide to Louisiana's fairs and festivals. Regional tourism commissions are another good source of information for weekly festival guides.

Houses and Historical Districts

There are historical districts, like the community of Washington and Lafayette's Sterling Grove area, with a concentration of buildings which have historical and/or cultural significance in their natural settings, often juxtaposed with more contemporary developments. There are also a number of individual buildings which have been placed on the

National Register of Historic Places, such as Robert Smith's Henri Penne house in Anse la Butte and the Shadows in New Iberia. In addition, there are museum settings, like the Acadian Village near Lafayette, which have collections of artifacts as well as examples of historical architecture. Some of these have on-site interpretation available, but visitors are encouraged to obtain an overview of architecture and history from one of the main sites.

Museums

There are several existing museums, like the Lafayette Natural History Museum, which offer interpretative exhibits of historical, cultural and environmental issues on a regular basis. These could easily fit into an interpretative satellite program for the Jean Lafitte park.

Folklife and Environmental Sites

Certain places where traditional occupations are carried out on a regular basis may also serve as satellite sites if a way is found to allow visitation without disrupting daily business. Existing examples of this are the Konriko Rice Mill in New Iberia and Tabasco Pepper Sauce plant in Avery Island. Many of the crawfish ponds and adjoining processing plants on the prairies could be visited fairly easily. The shrimping fleets in places like Delcambre and Morgan City might be interesting to visitors. A shrimping boat not presently in use could be fitted to serve as an interpretative satellite site for this traditional occupation.

Atchafalaya Basin tours, like the one now at McGee's Landing in Henderson, could give visitors a controlled look at this area rich in folklife and natural resources. Bayou tours, like the Vermilion Queen out of Lafayette, could satisfy the visitor's need to experience that special environment. Some new areas could be developed with a minimum of expense and effort. There has, for example, been some talk of developing the rest stop at Butte La Rose into a contact point for the Chitimacha Indian tribe. While this initial plan would seem a bit limited, opening the idea to include all of the culture groups which affected and were affected by the basin would be an excellent satellite site for Jean Lafitte. Such controlled contact points would allow visitors to easily experience the culture in its own context without trampling all over the people who live their real lives in the area.

CRAFTSPEOPLE

Louisiana Native Crafts Festival 1986

1986
LOUISIANA NATIVE CRAFTS FESTIVAL
CRAFTSPEOPLE

Valerie Arnold
303 Doc Duhon Street
Lafayette, LA 70501
235-7095
Tatting

Acadiana Weavers & Spinners Guild
c/o Michelle Folson
P.O. Box 92423
Lafayette, LA 70509
945-4537 (Parks)

Essie Mae Arsan
1617 Canan Boulevard
Thibodaux, LA 70301
447-9662
All Saint's Day Waxed Flowers

Gayle Begnaud
Rt. 2, Box 904
Carencro, LA 70520
896-8013
Chair Caning

Rose Boudreaux
128 Theo
Lafayette, LA 70508
235-5281
Bonnets

Katy Bordelon
Rt. 2, Box 530
Carencro, LA 70520
896-5623
Iron Stove Cooking

Dennis & Diane Bullard
Rt. 2, Box 87
Arnaudville, LA 70512
662-5714
Candlemakers & beekeeper

Mrs. Bernice Bernard
817 South Orange
Lafayette, LA 70501
235-7566
Sweet dough pies

Mrs. Audry Bernard
231 Baldwin
Breaux Bridge, LA 70517
(318) 332-2325
Spinning & Weaving

Morris Cezar
Rt. 1, Box 54
Oberlin, LA 70655
639-2872
Horse hair/moss rope making

Gary Champagne
Rt. 2, Box 310
Breaux Bridge, LA 70517
332-3965
Crackling maker

Bill Copeland
287 Cleveland
Houma, LA 70363
(504) 873-7566
Duck Decoy Carver

Thomas Colvin
P.O. Box 997
Mandeville, LA 70448
504-626-7735
Choctaw Baskets

Gladys Clark
215 Lagneaux Road
Duson, LA 70529
984-1695
Weaver and Spinner

Lydia Darden
P.O. Box 145
Charenton, LA 70523
923-7325
Chitimacha baskets

Marie Dean (Roy Parfait)
Dulac Community Center, P.O. Box 101
Dulac, LA 70353
(504) 563-2506/563-7483
Houma Indian Crafts

Michelle Folson
124 Oscar Guidry Road
St. Martinville, LA 70582
845-4537
Herbs

Friendship Circle Quilters
c/o Virginia Hagelin
510 Hugh Wallis Road
Lafayette, LA 70508
234-2722

Vernie Gibson
Box 1904
Jena, LA 71342
992-4658
Catfish traps and hoop nets

Alex Giroir
P.O. Box 257
Pierre Part, LA 70339
(504) 252-6345
Boat Builder

Eddie Greig
202 Terrace Road
St. Martinville, LA 70582
394-4485
Boat Builder

Margaret Harding
300 Monique
Lafayette, LA 70507
232-8594
Braided rugs

Edward Harris
Star Rt. Box 294
Washington, LA 70589
826-7267
Split oak baskets

Walter Holmes
429 Henry
Natchitoches, LA 71457
352-2870/257-4485
filé maker

Marion John
Box 485
Elton, LA 70532
584-2978
Coushatta Baskets

Jim Jenkins
Rt. 2, Box 172
Tickfaw, LA 70466
(504) 345-5488
Blacksmith

Pat and Suzanne Juneau
P.O. Box 90436
Lafayette, LA 70509
394-6888
Jewelry

Elvina Kidder
Rt. 3, Box 469
Arnaudville, LA 70512
754-7243
Palmetto weaver

Lorena Langley
P.O. Box 344-F
Elton, LA 70532
584-2670/363-7111
Coushatta Baskets

Boo Ledoux
440 West Ash Avenue
Eunice, LA 70535
457-7589
Cowboy saddles

Camille Ledoux
208 Ella St.
Lafayette, LA 70506
235-1503/233-8670
Homemade soap

Willie London
P.O. Box 82
Ethel, LA 70730
(504) 634-5175
Cornshuck crafts

Carl Metz
Rt. 5-W, Box 1250
St. Francisville, LA 70775
(504) 635-4424
Shingle splitting/riving

Larry Miller
Rt. 1, Box 396
Iota, LA 70543
779-2456/779-2509
Cajun triangle maker

Simone Myhand
P.O. Box 146
Carencro, LA 70520
896-0618
canning, preserves

Adner Ortego
Star Rt. Box 31
Washington, LA 70589
826-3872
Violin Maker

Blake Owen
215 Tanglewood
Alexandria, LA 71303
442-9012
Anglo Wooden toys

Terry & Hank Perram
413 Marie Antoinette
Lafayette, LA 70506
981-3888
Weaving/Natural Dyeing

Poverty Point SCA
c/o Dennis LaBatt
Rt. 1, Box 207-C
Epps, LA 71237
926-5388/926-3332
Archeologicial display/demo

Charles Quebedeaux
P.O. Box 336
Grand Couteau, LA 70541
662-3036/233-3477
Copper plate etchings

John Roger
2517 Lawrence Drive
Meraux, LA 70075
(504) 279-7554
Accordion Maker

Mervis & Kendall Saltzman
Rt. 2, Box 188A
Gueydan, LA 70542
536-9852
Duck callers

Raymond Sedatol
136 South Bay Road
Pierre Part, LA 70339
(504) 252-6322
Boat Builder

Tanya Schulze
P.O. Box 393
Grand Coteau, LA 70541
662-5872
Potter

Michael Sonnier
Rt. 1, Box 367C
Maurice, LA 70555
898-0260
Oreilles de cochon

Smocking Arts Guild
c/o Bera Smith
P.O. Box 52852
Lafayette, LA 70505
235-9969

Ella Jane Swan
717 E. St. Mary Blvd.
Lafayette, LA 70503
235-2518
Toothbrush Crochet

Aaron Venable
Rt. 1, Box 487
Scott, LA 70583
873-8429
Cajun Triangle maker

Richard Waguespack
110 Parlange
Thibodaux, LA 70301
(504) 448-2236
Duck Decoy Carver

Ernestine Walls
P.O. Box 145
Charenton, LA 70523
923-4359
Chitimacha Baskets

Preston Whatley
Rt. 3, Box 596D
Eunice, LA 70535
457-9212
Cowhide chairs

Emily & David Wortman
Rt. 2, Box 261
Duson, LA 70529
873-8584
Potters

Mrs. James Bailey
1906 Alonzo St.
Opelousas, LA 70570
Clothes Pin Dolls

Catherine Blanchet
Rt. 4, Box 397
Abbeville, LA 70510
893-3301
Weaving & Acadian Singing

Walter Cahanin
(wife works @ Mire Elementary)
Rope Making

Thelma Duplantis
Rt. 1, Box 216-A
Chauvin, LA 70344
Corn Husk Dolls

Johnny Gidiere
408 Marguerite Blvd.
Lafayette, LA 70501
Fish Nets

Vernice Hargrave
325 S. Eastern Ave.
Crowley, LA 70526
Empire Gas
Cook

Betty Johnson
1012 S. Idlewood
River Ridge, LA 70123
Weaving Moss, Oak Bark & Wildflowers

The Katy-Did
Handmade LA Craftsmen Gifts
2964 Government St.
Baton Rouge, LA 70806
(504) 344-6200

Paul Kiene
c/o Pat Gauthier Orange Grove Stor
Rt. 1, Box 121 5551 Corporate Blv
Port Allen, LA Baton Rouge, LA
70767
Cypress Shingle Splitting

Mrs. Ambrose Leblanc
Rt. 3, Box 292
Lafayette, LA 70501
Spinning

Lionel Leleux
Rt. 1, Box 123
Kaplan, LA 70548
783-1598 (Father's Phone)
Violin Music

M/M Don Montoucet
Rt. 3, Box 2
Lafayette, LA 70501
235-2279
Music

CAJUN MUSICIANS

by: Barry Jean Ancelet

Blackie Forrestier & D. L. Menard
803 Shannon Drive
Jennings, LA 70546
(318) 824-3524
P.O. Drawer 29
Rayne, LA 70578
(318) 235-5534

Hector Duhon, Octa Clark
and the Dixie Ramblers
Duson, LA 70529
(318) 984-0526

Reggie Matte (excellent Church Point sound dance band)
Church Point, LA

Adam Hebert
and the Country Playboys (1950's/60's style dance band)
108 Gallier Street
Lafayette, LA 70506
(318) 233-4879

Ally Young (performed with composite groups for year, have woman singer)
Rt. 2 Box 539
Eunice, LA 70535
(318) 432-6432

Lee Manuel
and Hamie Berzas (performed with composite groups for many years)
Mamou, LA 70554

Marcie Lacouture (unaccompanied singer)
1908 Vista Lane
Austin, TX 78703
(512) 451-0275
476-7170

Walter Mouton
and the Scott Palyboys
1216 Lion's Club Road
Scott, LA 70583
(318) 234-0811

Rocking Dopsie
and the Twisters (urban zadico soung)
106 Wyoming Street
Lafayette, LA 70501

Delton Broussard
and the Lawtell Playboys (rural zadico sound)
Keith Huval (has a young group, need to be visited)
Breaux Bridge, LA
(318) 332-3065

Tim Broussard (excellent young group at one time, present status unknown)
225 Welty
Iowa, LA 70647
(318) 582-6808

Kermit Venable
c/o KRVS USL
Lafayette, LA 70504

Check also Cajun French Music Association members, contact Jules Guidry, CODOFIL, Lafayette, LA 70502

CRADLES OF CAJUN MUSIC

by: Barry Jean Ancelet

CRADLES OF CAJUN MUSIC

Barry Jean Ancelet

The following is an example of the kinds of information that should be included if a map of the cradles of Cajun music is developed. This is not intended to be an exhaustive list; rather it is intended to suggest the kinds of listings that should be considered if this feature is pursued. The problem with this sort of illustration is that almost every community has at least one good reason to be on such a map. Thus this map might simply duplicate an ordinary map, or be prohibitively cluttered if it includes even adequate information.

Pointe Noire: near Church Point in Acadia Parish; home of Lejeune family which became prominent in Cajun music, with notable musicians like Angelas Lejeune, Steven Lejeune, Iry Lejeune and Vinesse Lejeune; Richard family also produced well-known musicians like Dick Richard.

Marais Bouleur: including Bosco, Bristol, Mire and Cankton; home of notable musicians like Aldus Roger and Felix Richard; best known for its dance halls, like Sully Babineaux's early salle in Mire , Ellis Richard's Au bal chez 'tit Maurice , near Bosco, and the China Ball Club in Bristol.

L'Anse des Rougeaux: near Eunice; home of many important black Creole musicians like the Ardoins and the Fontenots. Dennis McGee also lived in this area.

Mamou: home of important Cajun musicians like Cyprien and Adam Landreneau, Maurice Berzas, Chuck Guillory, Jimmy C. Newman; ethnomusicologist Harry Oster found and recorded many important singers

here, including Edius Naquin, the Deshotels Brothers, Isom Fontenot, and Elizabeth Landreneau; the Balfa Brothers were born and raised in nearby Bayou Grand Louis and were first recorded by Ralph Rinzler here; Revon Reed's well-known live radio program over KEUN which has originated from bars here, including the French Casino and Fred's Lounge, has long been a mecca for Cajun musicians and visitors; most documentaries of Cajun culture and music start or end here; the town's Mardi Gras celebration is the oldest and largest revival of this traditional festival; Cajun activist Paul C. Tate, Sr., lived and worked here; his son Paul C. Tate, Jr., continues to produce one of the best traditional Cajun music festivals in south Louisiana here.

Basile: adopted home of notable Cajun musicians like Mayus Lafleur, Nathan Abshire, Link Davis, Sr., Will Kegley, Ally Young, Dewey Balfa; black Creole musicians Bee Fontenot and Douglas Belair lived nearby; site of several important post-World War II dancehalls, like the old Avalon Club, the Bearcat Lounge, Sid's Lounge, the City Bar; home of black Creole musicians Bee and Freeman Fontenot; site of killing of Mayus Lafleur. Ville Platte: home of Floyd's Record Shop and Swallow Records; home of Snook's Lounge, where Maurice Berzas played every Saturday night for over thirty years; home of fiddler Leo Soileau.

Rayne: home of Joe and Cleoma Falcon and Lawrence Walker; site of Mervine Kahn's store, one of the original suppliers of accordions to south Louisiana; home of well-known dance halls like the OST.

Crowley: home of the Breaux Brothers; site of 1934 Lomax recordings; home of J. D. Miller and his record company.

Jennings: site of 1934 Lomax recordings of early zarico.

New Iberia: site of 1934 Lomax recordings; home of Hoffpauir family singers and Davous Berard; home of Touchet Brothers Band.

Delcambre: home of Segura Brothers Band.

Erath: site of Lomax recordings; home of singers Sonnier and Brasseaux family singers, and of D. L. Menard.

Abbeville: home of singers like Lula Landry, Sabry Guidry, and the legendary Vincent family.

Kaplan: site of 1934 Lomax recordings; site of Brandon recordings; home of Vincent and Catalon family singers; home of Bascom Mouton.

Lake Arthur: site of the Lake Shore Club, home of Varise Connor; site of Lomax recordings of early zarico.

Hackberry: home of the Hackberry Ramblers.

Holly Beach: site of resort clubs especially popular during the 1940s.

Terrebonne and Lafourche Parishes: cradle of eastern branch of Cajun music, characterized by strong country influence and no accordions, and represented by the music of Vin Bruce, Leroy Martin, L. J. Foret, Pott Folse, Gene Rodrigue, and many others.

A SELECTED LIST OF STORYTELLERS

by: Barry Jean Ancelet

A SELECTED LIST OF STORYTELLERS

Barry Jean Ancelet

Clence Ancelet, Lafayette; retired; tells jokes and legends; good teller of oral history (especially about the prairies northwest of Lafayette, the Marais Bouleur, dancehall and fight stories); also knows names of all sorts of things (building materials, agricultural implements and rigging, plants, animals...) in Cajun French; also knows lots of games and recreational activities.

Evélia Boudreaux, Carencro; excellent representative of oldest fairy tale tradition; also tells legends and jokes.

Inez Catalon, Kaplan; tells oral histories (especially about vigilantes), legends and jokes; also sings.

André Chautin, Opelousas; tells humorous stories based in reality (especially concerning moonshining).

Frank Couppel, Bayou Sorrel; tells long fairy tales and oral histories (about wetlands area, hunting and fishing, picking moss).

Elby and Edward Deshotels, twins, Mamou; tell jokes and a few animal tales and fairy tales; also sing.

Lazard Daigle, Pointe Noire; tells Petit Jean stories and jokes, oral histories about Pointe Noire area.

Westley Dennis, Scott; tells oral histories about black/white relations and a few animal tales and jokes.

Rick Dugas, Judice; tells jokes; young.

Witness Dugas, tells jokes.

Stanislaus Faul, Cankton; tells fairy tales, animal tales, jokes, legends and oral histories (about farming, Indians, duels...); also knowns lots about agricultural techniques.

Mary Fentroy, Cade; tells Creole animal tales and oral histories (about Cade area and black/white relations).

Adley Gaudet, Bayou Pigeon; tells jokes and oral histories about bayous and wetlands area.

Léonard et Samuel Gautreaux, brothers, Cecilia; tell legends (about treasure hunting).

Alex Giroir, Pierre Part; tells jokes; excellent performer; also builds boats.

Elizabeth Landreneau, Mamou; tells jokes and sings.

Claude Landry, Bayou Pigeon; tells jokes, especially dirty jokes.

Martin Latiolais, Catahoula; tells jokes and animal tales, oral histories (about fishing and gathering moss).

Wilson Mitchell, aka Ben Guiné, Parks; excellent performer, but reticent now; tells animal tales, jokes, legends and oral histories (about black/white relations, sports activities, farming).

Félix Richard, Cankton; excellent performer; tells animal tales, fairy tales, extended jokes, legends and oral histories (about dancehalls and fights, Marais Bouleur area, hardtimes, just about everthing); also plays accordion.

Fred Tate, Mamou; excellent performer; tells jokes.

Bernice Wiltz, Parks; tells a few animal tales; also sings.

Hube and Irving Reed, brothers, Mamou; tell Pascal stories (highly creative spontaneous productions).

Revon Reed, brother of Hube and Irving, Mamou; tells Pascal stories, as well as jokes and legends, animal tales, fairy tales and oral histories (about a wide range of subjects).

RESTORATION ARCHITECTURE THEORY

by: Robert E. Smith

RESTORATION ARCHITECTURE THEORY

The essential differences between a restored house museum and any other educational medium is that a restored house uses a real three-dimensional environmental scaled creation of man to communicate ideas and information. Other mediums of education such as books, movies, and television provide information through verbal impressions and opinions as well as mechanically recorded and re- produced sights and sounds of the subject matter at hand. Because a visit to a restored house museum is an immediate, direct and multi-sensorial experience for the visitor, it has the possibility of communicating information and impressions on many levels. When one is endeavoring to exhibit or communicate the complex, far rooted and multi-leveled aspects of a specific ethnic heritage and its acculturation through time, one would do well to use a properly restored example of that culture's vernacular architecture. Not only could you exhibit that culture's conscious and subconscious clinging to traditions past, but also study that culture's reactions to and creativity in handling native materials, environmental changes as well as their exposure to other cultures and their specific ethnic heritages.

Economic and extended community and regional benefits would result from increased awareness of the value of historical architecture and furnishings. The economic benefits would result from increased interest in the reuse and rehabilitation of other historic structures for commercial or private use as well as increased tourism. Because such projects reinforce and make apparent a common cultural heritage or bond, it would provide a framework and encourage community togetherness and fellowship in the region.

If a piece of vernacular architecture is to be a relevant educational tool and a medium of communication, it must be restored to the most correct and authentic of states. To accomplish this, a process of restoration based on the examination of archeological evidence found in the building's physical makeup itself is most essential. Information from other buildings of similar age, style, locale, size and construction is relevant but secondary in value to information found in the examination of the structure actually being restored. This examination should include an in-depth study of at least the following features: site, foundation, walls, windows, doors. columns, flooring, paint, structural elements, millwork, ceilings, hardware, stairs, roof, and mechanical systems. Within these categories of study, important information would include: the dimensions of elements, materials used, surface textures (i.e., saw cuts, paint layering, and wear marks, etc.) apparent age, and the movement or re-use of original elements. The study of the building should also develop the apparent stages of evolution of the building through the years and point up the importance of each, as well as identify which important architectural elements are missing at present from the structure, and should be replaced.

In order to both use the qualities of the building to full advantage, but also to predict and therefore hopefully avoid any problems endangering the building or its occupants, some thought should be given to its adaption to and the impact of its 20th century functions. Most historic buildings function best when their re-use is

similar in scale to its original function, for instance, a church would naturally function better for meetings or performances involving large numbers of people than the average house would. A period barn would function well for open air craft fairs or shows, but would not do too well for permanent installations of museum quality artifacts needing climatic and insect control.

20th century amenities such as air conditioning and plumbing certainly have their benefits. However, their installation should be handled in such a way that

They are, at the same time, not destructive to the important historical fabric of the building, but also not visually or audially evident to one visiting the structure.

RESTORATION PROJECTS TO BE EMULATED

1) Historic Village Acadian
Karaket, New Brunswick

2) Magnolia Mound Plantation
Baton Rouge, Louisiana

3) Maison Chenal (Dr. and Mrs. Jack Holden)
New Roads, Louisiana

4) Pointe Coupee Museum
New Roads, Louisiana

5) Orange Grove Plantation
Houma, Louisiana

6) Broussard House
Port Neches, Texas

7) A La Bonne Vielle Guest House
Youngsville, Louisiana

8) Henri Penne House and Maison Dimanche
Breaux Bridge, Louisiana

ARTIFACT INVENTORY

Jay Edwards

The following lists are intended to aid the designer in his job of assembling and organizing the artifacts and illustrations which have been suggested by the Cultural Consultants for possible use in the various sites of the Jean Lafitte Acadian Culture Center: The main Center in Lafayette, the performing arts center in Eunice, the Bayou center in Thibodaux and two planned satellite centers--a swamplife center and a prairie life center.

The lists include materials of three types. First, there are specific artifacts mentioned in the reports of the cultural resources team. These have been abstracted directly from the report. Second, there are examples of artifacts not mentioned in this report but which are felt by this consultant to be important in a broader and more specific interpretation of Cajun culture. Third, there are Supplemental illustrative materials--not artifacts--but works (paintings, diagrams, charts, photographic prints) which should be commissioned to better communicate the story which we wish to tell.

We appreciate fully that the cost of commissioning the several paintings and murals suggested below will be expensive. It is my recommendation that whenever possible, existing illustrations be adapted to our needs. Even relatively small drawings or paintings might be blown-up to mural size more cheaply than commissioning an artist to paint the scene from scratch. On the other hand, for several of the important scenes requested here there are no previous illustrations to

depend upon. In these cases, they should be commissioned immediately and included in the initial costs of the centers.

The inventory is organized under six topics: 1) HISTORY AND GEOGRAPHY, 2) TRADITIONAL HOME AND SOCIAL LIFE, 3) ACADIAN FRENCH LANGUAGE AND SPEECH, 4) ECONOMY, 5) MUSIC, and 6) ARCHITECTURE.

References to information in this report are given in terms of author, volume number and page numbers. Thus, for example, if the reader is referred to Fred Kniffen's Article, "The Prairie Cajuns and Their Land," pp. 25-28, the citation will read (Kniffen I:25-28).

I. HISTORY AND GEOGRAPHY

1. Obtain a copy of the letter of Charles Lawrence to William H. Lytteton, 8/11/1755 (Begnaud 1961: 87-91 or MoCloskey 1981: 2- 3). This letter justifies the Grand Dérangement. BLOW UP THIS LETTER TO WALL SIZE.

2. A small chart illustrating the linquistic principles of syncretism, reinforcement and simplification as seen in the ORIGIN OF THE WORD "CAJUN."

a). Syncretism and Reinforcement: Cajun derives originally from a blending of two roots, French "Arcadie." Arcadia was the ancient bucolic

paradise of the Classic Greek Poets. lt refers to a mountainous region in central Peloponnesus, Greece. It symbolized rustic contentment and simplicity. This term was applied to the northern coasts of North America by the successful French privateer and merchant, Jean d'Ango. He financed the explorations of Captain Verrazano Ca. 1550. But this term was reinforced and fixed in the French folk mind through its similarity with a Micaac lndian word "Cadie," which referred to Nova Scotia. It was a place name. In popular use this now blended word evolved into the topynms "Canada" and the French "Acadie" in the early colonial period.

b). Simplification through aphesis: As early as 1771 the word "Acadians" had been reduced to "Cadiens" in Spanish Louisiana (Brasseaux I:276-7). The name was further simplified after 1790 by the English-speaking settlers to "Cajun", probably on the model of "Indian" to "Injun".

3. A Chart illustrating the principal events in the history of Acadia, including settlement events, wars, political leadership, territorial moves by the French and English, and also the Acadian population changes (Brasseaux I:161-182; Edwards I:11-24; Brasseaux I:143-160).

4. A painting of a scene of rural life in Acadia prior to 1755. It should show the typical house site, the marshlands which have been recovered by diking--now being cultivated, typical farming implements, an Indian canoe, typical out-buildings, cattle and fields of corn, oats, rye and cabbages and, of course, people in their traditional dress(Edwards I:13-16; Smith III:145-182)

5. A wall map of 17th Century Western France with the places of origin of specific Acadian families [#1, LeBlanc, Broussard, etc.). Poitou, Loudon, Aulnay Seigneurie, Centre-Ouest, Brie, Anjou, Aunis, Angoumois, Saintonge, etc. (Brasseaux I:123-141, Particularly 125).

6. Documents from the Company of New France establishing the colony of Acadia and its regulations and purpose. Also examples of letters, diplomatic correspondence, and any descriptive letters written by Acadians back to friends and relatives in France.

7. A chart showing the proportions of occupations among the original Acadian settlers to Acadie(Edwards I:16; Brasseaux I:129-130).

8. A chart showing elements of the life of a French peasant in the middle of the seventeenth century. Perhaps this could be opposed with another illustration of the grandeur of French courtly and aristocratic life under Louis XIV? (Brasseaux I:123-142).

9. A paintinq of a 17th C. French Peasant, with his low FOYER (hut), a cart and team of oxen and garden (Brasseaux I:132-33).

10. A chart: "Why did they leave France for Canada?" (Brasseaux I:130-138). In Central FRANCE:

1. Huguenot wars 1559-1598, ravage the countryside.
2. Peasant revolts, mid 1598s-1628?.
3. French counter-Reformation 1620-1628.
4. Famine caused by bad weather - early 17th century.

5. The great epidemic of 1631.

6. Great Loudun witch hunt, 1632-1634.

7. Wretched clothing

8. Poor diet (resulting in protein deficiency).

9. Seigneurial fees as high as 50% and high taxes on commodities such as salt. First Acadians leave for America, 1632.

11. Chart: THE GREAT CULINARY EXCHANGE. Acadians give up one farming system and diet for another when they enter Louisiana:

ACADIA	LOUISIANA
Wheat	"Providence" Rice
Rye	Corn
Oats	Sugar Cane
Barley	
Potatoes	Sweet Potatoes
Field Peas	English Peas
	Beans: Red and Butter
Cabbaqes	Okra
Turnips	Squash and Pumpkins
Flax and Wool	Cotton
Apples	Figs. Peaches. Apricots
	Merlatons
	Grapes: concord. white. muscadine

Agriculture by broadcast sewing

Plow agriculture with Oxen

Etc. See (Edwards I:16; Kniffen I:25-36, particularly 29; Brasseaux I:279-320)

12. Painting: A schooner making port up the Mermentau or the Teche, Ca 1800.

13. Painting, A cattle drive across the Atchafalaya headed for New Orleans. Ca. 1810?

14. Panoramic Painting or curved mural: The prairie as originally seen by Cajuns. A bright springq day with few clouds. An Ocean of tall Bluestem grass rippling in the wind, pools of water reflecting the blue sky, islands of trees in the distance. A small band of travelers on horseback spread out in the distance. Get the colors right! (Kniffen I:27-29).

15. A map of the original prairies, showing L. qreen open prairie, dark green or blue woodlands bounding the major bayous and rivers and islands (Kniffen I:27-29; Appendix I, Maps 3,4,5,8,12,16).

16. Photos or paintings: PIMPLE MOUNDS ON THE PRAIRIE {K-1:4}.
Three theories of Pimple Mound origins(Kniffen I:28). Contact Edwards for more information.

17. Paintings of the construction of the first Railroads across the Atchafalaya and the Prairies in the 1880's.

18. Painting of winter on the prairie in a vacherie. Cattle sheds oriented E-W, protected on the north from the biting wind.

19. A map of one location in Louisiana showing the sequence of land survey systems: The French long lot (arpent), the Spanish long lot w. Parallel sides, the Spanish Sitio, the American Long-Lot, the American Township and Range square (Appendix I, Maps 10,11,12,13; Kniffen I:29-30; Pitre I:41-42; Edwards II:19-23, 20c,22e).

20. Painting-panoramic, Cajuns on the Western frontier of Texas, buying horses from Spanish Mexicans.

21. Painting: Rice production on the prairies in the early 19th century. Hauling rice bundles in wagons to the steam-powered thresher (Kniffen I:32-33).

22. Illustration: The Origin of a Bayou. Three phases in the development of Bayou Lafourche (or Bayou Teche). Phase 1, Lafourche is the principal bed of the Mississippi River. The present bed below Donaldsonville is not present. Phase 2, Silting raises the bed and natural levees to the point where a crevasse drains the Mississippi away to the east at Donaldsonville. Phase 3, the Lafourche is reduced to a "Distributary" and the present bed of the Mississippi captures most of the flow. (Pitre I:39-42)

23. Illlustrations: LEVEES--NATURAL AND ARTIFICIAL. #1. A cross-section of the Mississippi or a major bayou. The section shows the way in which

spring floods gradually build up alluvium along the natural levees. Sandy silt (large grains) are deposited first, and they build the crest of the levee. A mile back from the river only silt is found, further back still silty clay. and finally in the backswamp, only clay molecules have been transported. This sticky material is called "Gumbo" by the Louisiana French. The name is a very accurate survival of the African Kikonqo lanquaqe word for a thick, sticky material, including mud. In the earliest days the French constructed small artificial levees along the crest of the natural levee to protect their fields from flooding.

Between colonial times and the present, the river has moved, carving into the natural levee in places and displacing some earlier human artifacts (particularly on the outsides of the meanders). Later, in the 1890's and the 1930's, large scale levee building projects added to the height of the levees, by as much as 20 Ft. Later still, the Corps of Engineers has constructed concrete revetments to lock the bed of the Mississippi into one location. Still, silting of the bottom continues and dredging will be increasingly called for in the future to maintain navigability. (Pitre I:39-42; Edwards Appendix I, No.14).

#2. A map of the pattern of bayou splitting with natural levees shown in primary color.

24. Illustration: River Cross-section. CULTURAL USE OF THE RIVERBANKS THROUGH THE YEARS. This illustration has been completed (Appendix I No. 14). It shows the location of an colonial period plantation on the Mississippi, with

the original Class II Creole house and old artificial levee with a ditch (fossé) behind it. lt shows the location of the original garden and orchard, Ca. 1725- 1760. It also shows the location of the original river road, along the crest of the levee. Superimposed upon this is a modern sugar plantation of Ca. 1925, with its fields, sugar house, slave quarters and big house, similar to Oak Alley, with a formal Alley and garden behind.

25. Map of a typical ACADIAN LINE VILLAGE along the banks of Bayou Teche or Lafourche. Many of these are illustrated in Knipmeyer's dissertation. Louisiana Highway 1, on Bayou Lafourche called "the longest main street in America, Length = over 100 miles.

26. Illustration: DIGGING OF CANALS IN ACADIANA. Teams of Slaves digging by hand and with the help of mule-drawn scoop. The Westwego Canal at New Orleans, Harang's Canal, Cut Off canal, etc. (Pitre I:43-44).

27. Illustration: A old toll bridge over a canal, customers being charged to cross (Pitre I:43-44).

28. Illustration: NO WIND. A cajun in a CANOT, being pulled upstream by a man and a horse on the bank of a bayou or canal (Pitre I:44).

29. Map, ACADIAN (and Creole) SETTLEMENT AND COMMUNICATIONS ROUTES TO THE WEST. Map shows movement up the Mississippi and into the Bayous,

then, either across the Basin from Baton Rouge or Pointe Coupee to Opelousas, or around the coast to the Chenièrs and Coteaux of the southern shoreline, then up the rivers and bayous into the interior of the prairies. The location of towns and settlements Ca. 1900: Grand Isle, Chenière Caminada, Chenière au Tigre(Appendix I, Nos. 16,17).

30. Painting: THE DESTRUCTION OF CHENIÉRE CAMINADA IN OCTOBER, 1893 (or the deadly hurricane of 1909 which struck Terrebonne Parish and killed over 380 people). lllustration of the hazardous and unpredictable nature of life along the coasts of Louisiana (Pitre I:46-52). Illustrate pets swimming for their lives beside people, and moccasins in the water with them, houses filled with water or floating away. Use the poem, L,Ouragan del la Chenière Caminada (186 lines, it should also be translated), by J.Henriot.

See:

Plaisance, E. Charles

1973, "Cheinère: The destruction of a Community." Louisiana History 14: 179-93.

Plater, Ormonde,

1971, The Hurricane of Chenière Caminada: A narrative poem in French. La. Fklr. Misc. 3:1-11.

Many of the survivors of Chenière Caminada move to Bayou Lafourche where they are again devastated by the hurricane of 1909. From there many survivors move to Westwego, across from New Orleans (Pitre I:48).

31. Diagram: SLAVERY, ITS IMPACT ON LOUISIANA AND THE CAJUNS: a Time chart illustrating the major events in the slave trade. For example: 1723, Code Noir adopted in New Orleans as official slave code. 1808, U.S. Congress forbids the importation of slaves. 1793. Ely Whitney invents the Cotton Gin. The demand for slaves rises drastically across the lower South. 1793, Etiênne Boré invents a method of crystallizing sugar, making the product commercial and opening up the demand for prime plantation lands along the Mississippi and bayous. This has the effect of driving Cajuns off their land in the first decades of the 28th century.

32. A list of 40 PROMINENT CAJUNS together with their occupations and accomplishments in the 20th century. Inventors, soldiers, doctors, lawyers, judges and jurists, politicians, university professors and educators, priests, planters and farmers, businessmen and women and corporate executives from all over America.

33. Table: THE POPULATION OF ACADIA: A chart showing the drastic increase in the population of Acadians in Acadie, perhaps with comparable figures for other populations or rates of population growth. (Edwards I:12; Brasseaux I:188).

34. Table: The Diaspora: What Happened to the Original Acadians?

Living in Nova Scotia 1755:	7000
Escape to New Brunswick	1000
Transported by the British:	6050
Died en route:	1000

Went to France: nnnn

Landed in American colonies nnnn

Landed in (Obtain Fiqures from Brasseaux (Brasseaux I:192-93) and others).

35. Illustration. THE MARCH OF ACADIAN ACCULTURATION. A time chart illustrating the principal trends in Cajun culture change, and the forces which have driven them: 1780-1980 (Brasseaux I:143-160).

36. Important Painting. Seen from the wave-washed deck of a British sailing vessel in 1755, Acadians being transported to England watch in horror as a sister ship, also loaded with Acadians refugees, capsizes in a violent storm. This painting should be specially commissioned for this exhibit. It represents the horrors of the Grand Dérangement. This painting should be given a prominent position. Two shiploads of Acadian exiles were completely lost while being transported back to Europe.

37-39. If possible, this painting might be followed by a series of two or three smaller works by the same artist, depicting subsequent treatment of the Acadians in England: 1). a detention center in England during the 7 Yrs. War; 2), Coasting northward from Georgia, in a futile attempt to return to Nova Scotia in 1756, Acadians near starvation in small open boats; 3). Acadians near starvation in the Mole St. Nicholas community in Saint Domingue, forced to construct a French naval base (in a beautiful setting).

Captions describing these "adventures" should be included, together with an explanation of the reasons for the particularly poor treatment given the Acadians, wherever they landed: the Seven Year's (French and Indian) War with the French, religious differences, and fear of epidemic disease among local populations (Brasseaux I:194-195).

38. Illustration: Enlarged copy of a 1766 letter from the recent Acadian settler in Attakapas, to his father in Le Harve, describing life in the new Louisiana settlement (Brasseaux I:223).

39. Table: ACADIAN MIGRATIONS TO LOUISIANA 1764-1788. (Brasseaux I:223; 239-256;264) [NOTE: This table appears incomplete and must be augmented by other migrations, particularly those from the West Indies which may total as many as 2000, the number which arrived in the West Indies between 1763 and 1764 (Debien 1978 29ff.)].

PLACE OF ORIGIN	DATE:	NUMBER:
New York	1764	20
Mole Saint-Nicolas	2/65	213+
Mirebalais	1765	180?
Halifax	1764-65	311?
Maryland and Pa.	1766-78	689?
France	1785	1596
St. Pierre/Miquelon	1788	19
Etc.		

40. Electronic Map: EARLY ACADIAN SETTLEMENTS IN LOUISIANA 1764- 1800. Use an electronic display with colored arrows which light up in sequence. Show the complex sequence of settlement movements made by the Cajuns as they attempted to establish themselves in permanent and suitable homes in Louisiana (Edwards I:229-238; Brasseaux I:239-274). This map may be combined with No. 60.

41. Table: THE FIRST ACADIAN SETTLERS IN LOUISIANA. WHERE DID THEY GO?

1764	Cabannoce Post on the Mississippi	20
1765	Attakapas Post	231
1785	Bayou Lafourche	1600
1795	Bayou Terrebonne (Houma)	?
Etc.		

(Brasseaux I:239-274) NOTE: There are some descrepencies between the figures given in various reports.

42. Artifact Display: A small diarama showing the POSSESSIONS OF A TYPICAL ACADIAN FAMILY AT THE TIME OF ARRIVAL IN THE RIVER PARISHES, Ca. 1765. This should include those items given to the Acadians by the Spanish government of Louisiana (Appendix No. 5). Use mannequins to show woolen clothing.

43. Chart: ACADIAN IMMIGRANTS: WHAT CONDITION WERE THEY IN WHEN THEY ARRIVED IN LOUISIANA? This chart illustrates the demography of a group of Acadian Immigrants as they arrived in St. Gabriel in 1765 (Edwards I:229-38, Appendix No. 5). Chart shows the number and proportions of married people, the ages, the number of orphans, the sex ratio, etc, as gathered from the first census of Acadian settlers at St. Gabriel. Chart shows most popular surnames and given names for boys and girls.

44. Diarama: A TYPICAL FARMSTED IN THE RIVER PARISHES CA. 1790. This Full-Size Diarama shows a cut completely through an Acadian house. It runs from the front yard, across the gallery, through the Salle or living room (and the loft) of the house, across the rear loggia and into part of the back yard. Typical implements are shown inside and outside of the house.

Crops have been gathered in (pumpkins, maize, melons, fruits) and a typical meal is on the table (Gumbo, smoked meat. white corn mush, Petit gru, cassant). There are two iron pots, one iron skillet for making cornbread, and a few rude utensils. A crock of fatted meat rests by the fire place. There is a jug for making Creole butter (not made in a churn, but shaken in a jug). Outside the back door is a turkey and chicken coop. Plugs of tobacco hang from the gallery joists, as do sprigs of spices and medicinal plants. Raw cotton is kept in Indian baskets, ready to be corded and spun; a spinning wheel is in one corner. The simple wooden bed is covered with indigo-striped brown-cotton blankets, mats, plaited from colored cloth decorate the clean wooden floor.

The husband's coat hangs from a knife, stuck in a post at the rear of the house. One pair of wooden shoes (sabots) and four pairs of moccosins rest on the rear gallery. An English ax and spade rest in one corner.

Upstairs, in the loft, pallet beds stuffed with moss lie side by side, ready to receive the young men after dinner. This is only a sampling of the details which should be included. The entire diorama is explained with illustrations mounted on the walls and in a pamphlet. Each item is named and something of its culture history and social significance explained (Edwards I:233-37; III:19-94; Smith III 123-144;145-182).

45. Robert Dafford sketch of Acadians in Philadelphia Harbor, winter 1755 (Brasseaux I:205-209).

46. Dafford sketch of Acadians on Bayou Cortableau (See Brasseaux's Recommendations).

47. Text of Joseph Broussard dit Beausoleil's commission as the first Acadian commandant in Louisiana (See Perrin, Southwest LA. Biographical and Historical...(See Brasseaux's Recommendations).

48. Blow up the sketch of Acadian settlements from Marc de Villiers du Terraqe's Les Dernières années de la Louisiane francaise (pp?). (See Brasseaux's Recommendations).

49. Chart: WHO ARE THE CAJUNS TODAY? (Brasseaux I:275-78).
This illustration should indicate the makeup of the people of various backgrounds who have adopted. and been adopted by the original Acadian

French immigrants, and who now use elements of their culture and identify with them.

Acadians from Acadia (Nova Scotia).

Creole French living in Acadiana, including decommissioned soldiers who served Mobile and other Louisiana posts during the French soverignty (Evangeline Parish).

Germans from the early settlement of the German Coast (St. Charles & St. James Parishes.

Germans arriving in the late 18th century. Spanish speaking immiqrants who arrived 1765-1883, New Iberia, Donaldsonville, Port Vincent and Terre aux Boeuf, Bayou Lafourche, St. Bernard Parish (Brasseaux I:275-78).

NOT CAJUNS: French Creoles arriving from Cuba in 1806, originally from Saint Dominque, Mostly stayed around New Orleans (Brasseaux I:321-38).

Prairie Creoles; (Fontenots, Lafleurs. Guillorys, Brignacs. Bonins, Laviolettes). Moved from Mobile to Evangeline Parish in 1764.

58. Diagram: ACADIAN PERSONALITY: A SPECIAL CASE OF FRONTIER INDIVIDUALISM (The Old Acadian personality, found up through the 19th century.) Illustration of man and woman in Acadian dress, each surrounded by arrows labeled with the different components of their personality (Brasseaux I 279-320).

For Example: THE MAN: Individualism and self-sufficiency,

adaptability, pragmatism, industriousness, egalitarian, extremely thrifty, clannish, mistrustful of authority (both government and the clergy), gregarious with insiders--cautious of strangers, a tinkerer and patcher who uses whatever is at hand to do the job, strongly nationalistic, peasant perspective on questions of profit, investment, etc., a believer in enjoying life while you have it, a lover of the outdoors and camp life (hunting, fishing and trapping and the semi-nomadic Indian lifestyle).

51. Carl Brasseaux should supply draft maps to accompany his articles: He refers to several maps: a map of France with the Acadian population centers identified and a map of Acadie, with all major place-names and population centers during the pre-British period (prior to 1718).

52. Table: HOW SUCCESSFUL WERE THE EARLY ACADIAN IMMIGRANTS? In 1777, 12 Yrs. after their arrival in Louisiana the typical family in Ascension Parish owned:

14.7 Cows 11.59 Hogs 1.83 Sheep

22.2 Chickens

In 1701 The typical Acadian family in Mines, Nova Scotia owned:

12.7 Cows 8.95 Hogs 12.04 Sheep

(Brasseaux I:279-81).

53. Illustration: HOW DID THE ACADIANS ADAPT SO QUICKLY TO LIFE ON THE PRAIRIES AND TO RANCHING?

Most Attakapas Acadians (77.7%) came from the Chiqnecto area, where

marsh and prairie-like country encouraged cattle ranching. Many Acadians in this area of Nova Scotia ran small cattle ranches in which the cattle mostly roamed in open range. By 1707, No less than 42 ranches were operating in this area (ILLUSTRATION OF AN ACADIAN CATTLE RANCH 1N CHIGNECTO).

After 1765, when the first waves of Acadians settled around St. Martinville on Bayou Teche, the vast grasslands to the west were viewed as a natural resource for cattle ranching. The Chignecto cowboys quickly adapted traditional ranching techniques to their new environment and though their cattle continued to graze unoccupied lands in the royal domain without continuous supervision, the Acadians nevertheless vigorously protected their livestock from the roving herds of wild cattle which could easily assimilate their semi-domesticated longhorns. The Acadians also quickly adopted the horse, a natural ingredient of cattle ranching and one which had been scarce in Nova Scotia, where horses had been used primarily as draft animals. The new Cajun cowboys followed their cattle across the broad expanses of the southwestern prairies (Brasseaux I:279-82). (ILLUSTRAT1ON OF ACADIAN COWBOYS BRAND1NG CATTLE ON THE PRAIRIE CA. 1777). ARTIFACTS: a group of typical early Acadian cattle brands.

By 1771, only six years after their arrival as destitute immigrants, the Attakapas ranchers owned an averaqe of 2 cattle and 6 horses each--double what they had owned in Acadia. By 1803, these numbers had grown to 125 cattle and 23 horses each.

54. Illustration: THE FIRST ACADIAN CATTLE DRIVE. By 1773, the prairie Acadians had been so successful that they decided to drive their surplus cattle to market. Amand Broussard and Pierre Broussard, assisted by 8 or 9 drovers, began driving small herds of cattle to New Orleans. The cattle trail (called the Collet Trail) followed the natural levees of Bayou Teche, Bayou Black and Bayou Lafourche (MAP HERE).

This new and abundant supply of meat is credited with increasing the strength of the military of the Spanish based in New Orleans. After 1779 (during the American Revolution, the Spanish were able to successfully drive the British from Baton Rouge, Mobile and Pensacola, ending the British presence on the gulf coast (Brasseaux I:282).

55. Illustration: THE EARLY ACACIAN FARMER'S ADAPTATIONS TO LOUISIANA'S ENVIRONMENT. The transition to Louisiana was difficult for the Acadian farmer.

PROBLEM #1: He had to give up most of the plants he was familiar with and begin anew with a totally unfamiliar agricultural system based on: corn, sweet potatoes, tobacco, cotton, indigo, sugar cane, etc. This he quickly and successfully accomplished, perhaps learning from the difficult experiences of the Creoles and the Germans who had taken years to learn which crops and techniques worked best in the humid and tropical Louisiana environment.

PROBLEM #2: In Acadia (Nova Scotia), the Acadian settlers had diked miles of marshland and turned it into farmland, rather than cut the hardwood forests which surrounded the tidal marshlands of the Bay of

Fundy. By 1750, only 588 acres of woodland had been cleared by the Acadians, while over 13,000 acres of salt marsh had been reclaimed from the Bay of Fundy (Brasseeeaux I:285-286). ILLUSTRATION OF RECLAIMED FARMLAND IN NOVA SCOTIA.

In Louisiana reclamation would not work. The best farmland was the highest, the natural levees of the Mississippi and its distributaries, and these levees were covered with native hardwoods {Oak, etc.}. The river banks had to be cleared before any agriculture could begin--an extremely laborious task given the fact that the Acadian immigrants had only a few crude hand tools and no one to help them, not even oxen to help remove stumps. Acadians were unfamiliar with the slash-and-burn technique, so successfully employed by the Indians. In addition, five to six foot levees had to be constructed across the front of each piece of property fronting the river, and the Acadians were also subject to periodic corvées--forced labor details on public roads and military installations. Nevertheless, by 1770, only five years after they had first arrived, the average Acadian settler in the river parishes had cleared and cultivated at least two arpents and had fenced an additional six to thirty arpents with cypress pieux fences. ILLUSTRATION OF A SMALL CONCESSION IN 1778, WITH ONLY A PORTION CLEARED FROM THE FOREST.

56. Map: ACADIAN SMUGGLING PATTERNS IN THE COLONIAL PERIOD. High prices were to be gained by smuggling foodstuffs and cattle to the British communities around Baton Rouge. Acadians took ready advantage of this opportunity. "Travelling by night in pirogues and eluding Spanish guards at Fort St. Gabriel by coasting along the west bank, smugglers

carried eggs, milk, pork and corn to English Manchac." There, the items were bartered for English manufactured goods: Cast Iron tools.(Brasseaux I:290-91).

57. Illustration: ACADIAN SEASONAL ECONOMIC CALENDAR. A large circular diagram on the pattern of Edwards 11:29. Include the activities listed in (Brasseaux I:292-93).

58. Illustrative panel and diarama: EARLY ACADIAN CUISINE IN LOUISIANA. What did the Acadians eat in the first decades after their arrival in Louisiana? (Brasseaux I:293-95; Ancelet III:223-233; Fontenot III:185-221; Appendix NO. 3). A table with fifteen or so of the typical Acadian dishes. Could these be made up in plastic? The function of each meal should be mentioned.

Salt pork, corn bread, pumpkin and a fruit.

A typical sunday dinner, October 1788-1800.

Squirrel Gumbo, rice, beans (etc.).

Spring dinner along Bayou Teche, 1800-1900.

59. Mannikins: EARLY ACADIAN DRESS, 1700-1820. Four full-size mannequins illustrate the male and female everyday costume of adult Acadians, first in Nova Scotia, and second in Louisiana, after the initial period of settlement. For example, the Cajun man is dressed in leather moccasins, cotton stockings, a broad-brimmed hat woven of palmetto, a collarless loose-fitting white shirt of cottonade, knee-length britches in indigo blue, and a hand-made leather belt.

The woman is dressed in a cotton blouse, a vest or corset, an ankle-length striped cottonade skirt, and cotton stockings. She is bare-foot. (Brasseaux I:295-98; Smith III:145-182; Ancelet II:42-44). Use Waud drawings.

60. Major Electronic Map: THE ACADIAN ODYSSEY. This map must be specially designed and built for this exhibit. It should be placed in a central location, probably at the entrance to the history gallery. The map spans the Atlantic, showing locations of all areas of Acadian settlement in France, Canada. The West Indies and Louisiana, as well as temporary stops along the Eastern seaboard. The lights light up in sequence and colored arrows, each of which is dated, appear. Each arrow carries the story from one location to another. The entired map is electronically programmed to illustrate sequence of events which carried groups of Acadians. It may be necessary to expand the Louisiana portion of the map to show the individual communities and parishes settled. A taped lecture should accompany the light display, explaining the sequence of events and the causes and results of each in a brief way. The lecture may also direct the viewer to the various galleries in which more information on the several topics may be obtained. This map may be combined with #40.

61. Horse-racing: a photo and art montage of the Cajun man's most loved sport (Brasseaux I:310-311).

62. Display consisting of several panels: ACADIANS IN THREE MAJOR WARS: Three panels, each telling of the affect of the Civil War, World War I, and World War II on Acadian life. They should be illustrated with views of the Acadians in miltary duty or being impacted by military forces (civil war). The complexity of the Acadian experience in the Civil War would probably necessitate a larger panel. (Brasseaux I:339-76).

63. Painting (make full-size reproduction) LADY OF THE LAKE PLANTATION, by Adrien Persac, 1860. This excellent painting shows a typical Creole-style plantation owned by a Cajun in St. Martin Parish. The original is in the family of Felix H. Kunz, in New Orleans. See Barbara (or Pat) Bacot, Division of Historic Preservation, for more information.

64. Diagram: PRAIRIE ACADIANS AND RIVER FRENCH. CONTRASTED. Kniffen (Appendix No.4). Expand this chart.

65. Diagram: PRAIRIE ECOLOGY. Chart shows the major ecozones of the prairie, the major vegitative zones, and the species they contain. Use Kniffen (Appendix I, No.'s 3,4,5,8,9).

66. Map: THE GEOGRAPHY OF ACADIANA. An electronic map with lighted panels and names, or a series of maps at the same scale. The map will illustrate in a series of overlays:

1) The geology of Acadiana, showing the ancient land surfaces and when they were laid down (Pleistocene Mississippi River alluvium, Ancient Red River Alluvium. etc.)

2. Geographic Zones. Location of rivers and their Natural Levees, lakes, marsh, prairie. upland plateau, etc.

3. Vegetative zones of Acadiana (Biogeographical provences). This map shows the biological provinces, (Lowland Hardwoods, Prairie Grasses, Piney Woods). This map has been completed and is available at LSU. Dept. of Geography and Anthropology, Cadgis Lab. A copy is appendixed to this report.

4. The names given by Cajuns for the various geographical areas and settlements (Principal waterways, individual prairies, swamps, etc.).

This map will have to be specially commissioned for this project. I recommend obtaining the aid of a geographer at LSU or USL, or Milton B. Newton of Geoforensics, Inc. in Baton Rouge.

67. Panel: LOUISIANA TOPNONOMY, THE ORIGINS OF PLACENAMES. Take 18-28 typical local terms, present a short discussion of each and discuss its etymology. For example:

1. BAYOU. When D'Iberville first arrived in Louisiana in 1699, his men began to learn Indian terms for local features and places. The ship carpenter remarked on "the stagnant stream which the Indians call bayou." The Choctaw word, Bayouque referred to any slow-moving body of water. This word was adopted into French as Bayou. It is

sometimes claimed that the word was derived from the Fr.: Boyau, "Gut, intestine." or the Spanish: Baya, Bahia, "Bay," but both etymologies are clearly false.

2. -GULA/-OKLA. In the native Muskhogean languages, this closely related set of cognates referred to "People," usually referring to other Indians. It was conjoined with a descriptive prefix in many cases, thus:

Bayougula, from Bayuk-Okla: "Bayou People." (a tribe).

Pascagoula, from Pask-Okla: "Bread People."

Pensacola, from Pansh-Okla: "Hairy People."

Apalachicola: Apelach-Okla: "Helping People: (allies)

Oklahoma, from Okla-Homa: "People-Red."

From the same root for the color red, we also find:

Istrouma (a local name for Baton Rouge), from Istri-Houma, "Stick-Red," and

Houma Indians, literally "Red Men."

This list needs to be expanded by an anthropologist or linguist.

68. Painting. d'IBERVILLE TAKES POSSESSION OF LOUISIANA. Stepping ashore at the mouth of the Mississippi on 1/31/1699, with a contingent of Canadians, d'Iberville claims the Mississippi Valley for France. This should be commissioned for this exhibit.

69. Historical Graphic. JOHN LAW'S COLONY AT BILOXI, DEC. 1720. A Drawing by LeBouteux. An enlarged print of this drawing is available through the Ayer Collection of the Newberry Library in Chicago. It shows an early bateau. A-frame huts used as temporary shelters by the Canadians, a Norman style Building being used as a Magazin, and a pit saw in operation.

70. Historical Graphic. INDIAN HOUSES IN LOUISIANA, IN 1732. Drawn by Alexandre de Batz. The original is in Paris, but copies can be obtained from the Historic New Orleans Collection or the State Museum.

71. Historical Graphics. A COLLECTION OF 19TH CENTURY VIEWS OF ACADIANA AS DRAWN BY A. R. WAUD. These are mostly taken from Harper's Weekly. (see Morgan IV). A great many of these romanticized scenes depict Acadian life.

II. TRADITIONAL HOME AND SOCIAL LIFE

1. A LIST of artifacts purchased by Marie Schexnaidre of Evangeline Parish in 1897, at the time of her marriage, will be found on page 177 of Lauren Post's book, Cajun Sketches (Xerox). An artist might sketch each of these items.

2. Diagram. THE TRADITIONAL FAMILY: BACKBONE OF CAJUN CULTURE. A kinship diagram of a specific Cajun family, with photographs of the individual members of the nuclear family and the extended family, out to second cousins. The chart centers about one living person, (Ego),

who is named in the center. The name and nickname of each individual relative is listed below the photograph, as is his/her kin title in French and English. All individuals are tied together with colored lines which indicate the nature of the affiliation with Ego. Ascending consanguinal, collateral, descendant, affinal, etc. Presumably the chart will be sizable and impressive; I assume two hundred individuals may be included.

This diagram is not available and will have to be commissioned for this project. Marjorie Esman (Ph.D. Tulane) and other Cajun ethnologists could easily accomplish this.

3. Diagram. INFLUENCES WHICH SHAPED THE TRADITIONAL CAJUN FAMILY. The five major influences on the Cajun family, as suggested by Collard, 1975 (Edwards II: 5-10).

4. Diagram. TRADITIONAL ACADIAN NAMES THROUGH THE YEARS. A chart broken into 25 year segments, beginning in 1725, in which favorite Acadian names for men and women and their nicknames are listed. The principal cultural influences on naming practices for each period should be listed (Church and the bible, classic Greek and Roman studies, Hollywood). This must be commissioned specially. Data should be gathered from primary historical sources by Brasseaux or another historian. (Edwards II:11-14; Pitre III 388-389).

5. A Photo Essay. CAJUN FAMILY LIFE. A gallery of photographic prints should be assembled from the works of Morgan and other first class interpreters of daily Cajun life. Each photo should illustrate a

different event or custom--all domestic--and each should be carefully labeled, dated and the place and participants identified. Hopefully, the photos might extend back into the middle of the nineteenth century and illustrate changing trends in costume, typical activities, and even changing trends in photography.

6. A Photo Essay. THE FACES OF ACADIANA. A gallery of photographic portraits showing the diversity of faces of Acadians. Infants, children, beautiful women (don't neqlect the famous natural appeal of Acadianwomen), young men, handsome and ugly, and particularly the elderly with the many years of experiences etched on their wrinkled faces. I recommend no less than 58 such portraits in different sizes. People love to study other people!

7. Chart. THE CAJUN FAMILY IN THE 20TH CENTURY. A STUDY IN ACCULTURATION. Tables and diagrams illustrating the structure of the typical Acadian family, and how it has changed between 1900 and 1980. This will have to be commissioned. Some of the information is available in E-4. A comparison of the averaqe Cajun family and its Anglo counterpart in Louisiana might illustrate many of the important domestic values of French Acadians. The principal causes for the changes to smaller families, lower fertility rate, postponing of children until later years, the increasinq occupational commitment among women, the loss of French speech in the home, the demand for far higher levels of education, and other such factors should be illustrated.

8. Illustrative multi-panel display: WORK AND PLAY: THE TRADITIONAL SOCIAL INSTITUTIONS OF THE CAJUN FAMILY. One panel devoted to each major institution in which most or all of the family participates. The Boucherie de campagne. The Bal de maison (as opposed to the public Fais Do-do), the coup de main. folk catholicism (alters, grottos), All-saints day (the cleaning of the graves and remembering of departed members of the family), Cajun Christmas, folk curing practices, taboos and superstitions relating to every part of the body and every stage of life (Pat Rickels), ghost stories and beliefs (cauchemar, loup-garou, Feu follet, the Sabbat, Madame Grandes Doights, tatail, betail and conjo man), the chariot tradition (like jack-o-lantern), the chivaree, New Years Eve and Day (children put out bowls or stockings for fruit or candy delivered by Ti Bonhomme Janvier. Santa Croupée, or Mama Lee), Pacquing of eggs (egg-knocking) on Easter in Evangeline Parish. La Soiree and Les Veillées. This set of diagrams should be commissioned for this exhibit (Refer to Rickels 1975, 1978;Brasseaux I:308-10; Edwards II:5-11; 23-26; Ancelet II:37-50; 55-62;74-76;79-86) .

9. Panels: TRADITIONAL ACADIAN LEGENDS. Create a series of panels with local legends and historical legends with parallel texts in French and English. Use legends about silver church bells, lost (sunk or buried) because of some tragedy, stories of buried gold (Lafitte's treasure), etc. I suggest Pat Rickels (USL) and Frank DeCaro (LSU) and the local legend experts to put this together. Include these as part of the repertoire of a live raconteur, whenever possible.(Ancelet II:75-76)

10. ACADIAN WEAVING DIORAMA: A traditional Cajun loom and the paraphernalia connected with the weaving process. Combine this diorama with a split-open house such as 1-43. Woven cotton cloth was one of the most distinctive achievements of the western Acadians. Striped brown cotton (Nanking cotton) became a distinctive trademark of Acadian life. The diorama should include:

Carding equipment:

Zacards (les cardes). Two rounded cardinq combs with wooden backs and leather faces into which metal teeth have been inserted.

Rolled cotton rolags, and placards for stuffing. Open baskets full of rolled cotton and raw cotton

Spinning equipment

Encardants of coton jaune and coton blanche

Spinning wheel, la brosse type (the simplest)

Spinning wheel, Epanglier type.

Cotton in the process of being spun on one of the wheels. A mannequin may be used for display, but both wheels should be so arranged that live displays of spinning can be given on the spot.

Dyeing equipment

Pots with indigo dye, on the stove or over the fire.

Long paddles (wooden) for stirring

Cotton skeins before and after, deing dried in the air.

Dry indigo dye.

Weaving Equipment

A complete loom, hand pagged frame, roman numerals

Corn cob spools of thread

A spool rack

All necessary components, including warping board, shuttles, warping paddle, devil's comb, string heddles (originally preferred--tied with one continuous thread), metal heddles

(for demonstrating 20th century weaving practice, heddle harnesses and padals, beater, etc. (Use Appendix #1).

Examples of the various types of woven materials, spread out on a bed and stored in an open chest and an open armoir.

This diorama should be organized in such a way that it can be turned into an instant folklife display, with Acadian weavers demonstrating all of the skills involved in this classic art.

11. THE PRODUCTS OF ACADIAN WEAVING:

A display with hand-woven tablecloths, washcloths, rugs, sheets and blankets laid out for viewing (Appendix No.2; Smith III:145-182).

12. Graphic and Electronic panel: ACADIAN DANCE. This exhibit takes the form of a panel with the names of the various classic dances presented in large numbers. Beside each dance is a large button, and to the right a glass panel. Above are audio speakers. The visitor selects a dance and pushes a button:

1. Two-step {18th Cent. through Present}

2. Reel {18 and 19th centuries}

3. Quadrille

4. Contradanse

5. Mazurka

6. Cajun jitterbug

7. Cajun shuffle

(Etc.)

When the button is pushed, the steps for the man and the woman appear in sequence (lighted feet) on the glass panel. At the same time, and in coordinated rhythm, a typical Cajun rendition of a dance tune is played over the loudspeaker system. This must, of course, be commissioned for the Center. If possible, a video presentation of each dance should be presented, and, of course, the best possibility is to have these dances presented as part of live performances.(Ancelet II:169-201)

13. Electronic Panel Display. THE ART OF CAJUN STORY TELLING. A series of six panels, each with a typical Cajun story printed out in French and translated into English. Each panel has two buttons, one for English translation and the other for the French original. The visitor selects a story (panel) and a language, and listens as the story is told with all of the vigor and nuance of the traditional raconteur. This exhibit should be placed in a cul-de-sac so that people can stop and listen, or even sit and listen for about 3-5 minutes to each story. English versions should be told by someone with a fine Cajun accent. Earphones might be adopted to this to reduce external noise, but public use of earphones may be problematic. Booth-like enclosures

might also be used, but there should be several so that more than one group may listen to a story at the same time. Stories should include:

1. Jean Sot (fool-French)
2. Roclore (human trickster, 17th C. French)
3. Bouqui and Lapin (animal trickster, African)
4. A cauchemar story (witch)
5. Loup Garou (werewolf)

The panels might be set up so that the specific types of tales are cycled. In other words, three different Loup Garou tales would be printed and told in sequence, by three different raconteurs, at the same panel. (see Edwards for examples of appropriate tales). Whenever possible, of course, these tale types should be presented by LIVE PERFORMERS. See Ancelet,s recocommendations on storytelling for more detail and a list of tale tellers.

14. Electronic Panel Display: THE ART OF CAJUN HUMOR. Three or four panel booths, designed exactly line No. 11-14, but with typical kinds of Cajun jokes told by a variety of joke tellers, both professional and amateur.:

1. Bawdy and barnyard humor (Edwards II:161-66)-7).
2. Tall tales
3. Anti-Clerical Humor (Ancelet II:131-144)
4. Cajun Pride Jokes (Ancelet II:145-160)
5. Cajun trickster stories (Ancelet II:146)
6. Stories about Cajun isolation and clannishness (Ancelet II:151)
7. Anti-Cajun jokes and blason popular (Ancelet II:149)

8. Cajun numskull hunor--jokes about ignorance (Ancelet II:152)

9. Jokes based on punchlines with bilingual puns (Ancelet II: 151-152) For others, consult Archive of Folklore and Oral History, USL. Again, preference is given to live performances whenever possible.

15. Panel display: CAJUN FOLK MEDICINE: A CULTURE HISTORY Illustrate the principles of Cajun traditional folk medicine.

1. Set the scene with a discussion of the environment in which it was practiced. Discuss the four principal types and the theory upon which each works, comparing each with the practices of other ethnic groups, particularly the Anglo-Irish upland South:

1. Empirical Herbal Medicine

   {formulas and herbs}

2. Magical Practice

   Faith Healing by Traiteurs

   {Photos, prayers, objects)

3. Sympathetic Magic

   A. Homeopathic {formulas}

   B. Contagious {Scapechicken}

4. Magico-Religious {no Traiteur}

   {Litany of the Holy Sepulchre}

2. Provide a list of Folk Remedies from one area (Pierre Part).

3. A display panel of the more commonly used curative plants.

4. A culture history, listing the principal sources of the cures

listed above. Use E-8.

16. Backlit Projection or Video display. CHILDREN'S GAMES.

1. Infant Games	O mais arrête
2. Group guessing Games	Cache-cache la baque
3. Challenge Games	Faire la Statue
4. Counting Out Games	Pin-pi-po-lo-ron
5. Guessing Games	Pim pam
6. Games of skill and knowledge	Pigeon vole
7. Secret Lanquaqe Games	Eque
8. Chasing Games	Le Chien
9. Ball qames	La Vieille Truie

etc.

For each of these games illustrated, a narrator should tell something of the social context and rules of the game, and when and who played it. Consult (Ancelet II:119-130) and the Louisiana Folklife Guide, pp. 125-138 for a sampling of popular children's games.

17. Montage. ACADIAN FOLK RELIGION.

1. An explanatory panel describing folk religious practices in general and providing a RELIGIOUS CALENDAR. A discussion of the religious. but often anti-clerical nature of Cajunreligion, resulting in the strength of Folk Religious practices. Emphasis on the strong faith of many Cajuns and their belief in the powerful efficacy of specific prayers.

2. A montage of Religious artifacts, many of which are described in the above panel:

A grotto (Virgin Mary Icon)

A home altar

A King Cake

The huge trays of food prepared for family religious gatherings.

A freshly painted and decorated tomb, or a photo of one being decorated.

A St. Joseph's day altar (with an explanation that this is a custom introduced by Sicilian Italians into South Louisiana

A Photo, Blessing of the Shrimp Fleet

A rosary

Wedding banns, once published before marriage

A Photo of a Wake

A Photo, Pacqueinq Eggs, with strategies for winning discussed briefly.

Homemade presents brought on Christmas by Pere Noel. Use (Ancelet II:79-86; Fontenot III:206-207) for most of this. Refer to Morgan's report and the photo archives for good photos.

18. Narrated Slide Show. CAJUN COUNTRY MARDI GRAS. A slide lecture tracing the "running" of the Mardi Gras in Mamou. I suggest that this be done as of about 1975, before this celebration became popular with outsiders. Use as large a backlit screen as possible.

1. A discussion of the history of Rural Mardi Gras and its origins in pagan calendrical "rituals of rebellion" and reversal and in Christian post-medieval France. Brief descriptions of specific customs (survials) from parts of Europe may be used for comparison.
2. A narrative look at one mardi-gras day in Mamou, beginning at 6:30 A.H. as the Mardi-Gras gather in the Foreign Legion hall to be organized and to receive a lecture, following la course du mardi gras and ending about 12:00 p.m., after the bal.

Music played during the narration should emphasize the gaped modal melody of "The Mardi Gras Song." Use (Ancelet II:87-102) and see Edwards for this text and photos.

19. Narrated slide show (used alternatively with the above): ALL SAlNTS AND ALL SOULS DAY--A SPECIAL RITUAL OF FRENCH ACADIANA.

1. This presentation begins with a brief description of the Celtic calendar of Pre-Christian western Europe. It discusses the particular meaning of Samhain {pronounced soween}, as a night in which the souls of those who had died during the past year were abroad after dark, perhaps for their last visit to their familiar hants. It discusses the beliefs of the Celtic people, for example that actsperformed on this night determined the pattern of personal fortune for the next year. It discusses customs such as care for the graves of the dead, and bobbing for apples. 2. The next portion of the lecture follows a Cajun family through this holiday, as members gather to decorate the graves. Finally, it shows photos

of lighting of the graves in cemetaries on Bayou Lafitte and Bayou Lacombe, near Mandeville.

20. Acadian Furniture exhibit: LOUISIANA ACADIAN FURNITURE 1760-1910. Part 1.: A photo exhibit of Louis XIII French furniture (1610-1643: assuming that real pieces are not available). This style provided the inspiration for early Frenoh furniture which, in turn inspired Louisiana's colonial furniture (Smith III:123-144).

Part 2.: Examples of typical 17th and early 18th century French Canadian furniture: Armoires, chests, teaster beds, camodes, chairs. Obtain color photos of the interiors of Canadian houses. In French Canada in this period, the furniture was simple and heavy. Even a single piece was often painted in several colors, reds, yellows and greens, or it was stained. Most of the furniture was decorated with extremely heavy geometrical motifs, particularly the lozenge and the Croix de Saint-Andre. Good illustrations will be found in:

Parlady, Jean

1965 Early Furniture of French Canada. Toronto: MacMillan of Canada

At the same time, obtain some examples of typical early French Canadian architectural ironwork, for example strap hinges and door latches. These are still being made by blacksmiths on the Isle of Orleans, in Quebec {address on request}. I strongly recommend

obtaining the three basic styles of strap hinges, the butterfly and moustash hinges, and a couple of the animal-slooked. That is, it should be painted Gros Rouge, Paris green, prussian blue, black (lampblack) and yellow ochre. Some white was also used. In addition, good examples of faux marbe and faux bois should be presented. Many still exist on doors, mantles and interior wainscotting panels of old houses in Acadiana.

21. Explanatory Panel: THE CHARACTER OF CAJUN CUISINE. The function of this panel is to break Cajun cuisine into its most distinctive components and to explain each of these traditions in terms of culture history and adaptive innovations. Use (Ancelet III:223-233; Fontenot III:185-221; Appendix III). Examples:

1. Relative Lack of use of Cheese and Dairy Products.

   Cheese probably developed as a method of preserving milk in the days before refrigeration. There are over 480 varieties of cheese alone in France. Only one of these, CAILLé GOUTE, a kind of dripped clabber or cottage cheese or is made by the Cajuns in Louisiana.

   Even before coming to Louisiana, Cajuns lost the art of making cheese. This appears to have been caused by the lack of dairy cows available to the Acadians in Acadie, and also in Louisiana, where the local longhorn cattle were used for beef. They were very hard to milk (A16:4).

2. Use of oil in making brown Roux sauces.

Most Acadians derived from the province of Poitou, in central France. To the north, the cuisine is butterbased, to the Mediterranean-influenced south it is oilbased. Thus, the original Acadians were probably familiar with both traditions. In Acadie where milk and butter were difficult to obtain, animal fats, particularly bear oil, was substituted. Thus, Acadian roux is based on flour browned in oil. It is still used as the base for gumbos today throughout Acadiana.

3. Use of corn (Zia maize) as the primary grain.

After the Acadians arrived in Louisiana, they found that corn was the only easily available grain. Many dishes and methods of preparing corn were adopted from local sources, already here. This included both the Indians, who developed most of the dishes, and the Africans who adapted them to African tastes after their arrival in Louisiana after 1724.

SAGAMITE: a bland gruel of ground corn meal. It is sweetened with cane syrup or sugar and added tofresh milk, thus becoming Acadian COUCHE-COUCHE. This is an African rendition of the familiar millit based mush called Cous-Cous (Senqambia). Spices, onions and tomatoes were added to stewed fresh corn to produce MAQUECHOIX.

4. Use of spicy sauces. tomatoes and hot peppers. SAUCES PIQUANTES derive from an amalqamation of Spanish and Afro-Caribbean traditions. Peppers were in use in central America at the time of the arrival of the Spaniards. Peppers were also characteristic of West African cuisine. Tomatoes were an

American Indian crop. These two traditions were quickly adopted by the Spanish in Central America and the Caribbean and carried by them to wherever they settled. They were probably already a staple of the French Creole diet in Saint Domingue before the settling of Louisiana in 1699.

5. Love of thick, one-dish stews: GUMBO. Nearly all cultures have stews. They are, however, a very essential part of the diet in West Africa. "The prevalence of stews, of dishes fried in deep fat, of the generous use of pepper in seasoning, are all African" (Herskovits 1971:256-57). African cooks demand that the stock be thickened to a heavy consistency before becoming palatable. Okra is used for this purpose in the Congo-Angola area. The word, GOMBO/GUMBO derives from a Kikongo word foranything thick and sticky, particularly mud and okra. American Indians also thickened their stews. Gumbo FILÉ is thickened with powdered sassafras leaves. The word, FILÉ appears to be derived from the Choctaw verb AFULLI,"to thicken" (KAFI is the Choctaw word for Sassafras). [NOTE: Verify these statements!]

22. Display: A kitchen larder stocked with the commercial products produced in southern Louisiana for use in the kitchen, for example:

Tabasco, Louisiana Hot Sauce, Evangeline, etc.

Savoy's Canned Roux

Tony Chachere's seasonings

Frozen and canned soups, seafood, etc.

Dried shrimp

Behind this, a collage of posters advertising Louisiana food products and Louisiana's fine resturants, together with enlarged photos of the famous chefs doing their thing, as well as folk cuisine, backyard barbecues, etc. A printed list of products and resturants specializing in Cajun cuisine must be made available to visitors. This will surely be fully supported by the commercial establishments involved, if they are asked (see Ancelet III:223-233).

23. Photo Essay: CAJUN FETES AND FAMILY CUISINE. This display takes three typical family Fêtes: A Mardi-Gras, a wedding and a funeral. Photos show the gathering of people and the events. Explanatory panels describe what goes on in each oocasion. For example, preparation of acrayfish boil, a fish fry, a barbeque, or a cochon du lait. Wedding cakes and sweets (pralines, pecan pies, bread pudding etc.). Some of the paraphenalia associated with these get togethers should be displayed: a table spread out with food, a barbecue pit or grill, their tools of cooking and eating (Use Fontenot III:219-221) "Cooking Methods and Equipment"

24. Printed List: Food Festivals and Local Fairs in Southern Louisiana. This, of course, should be accompanied with a map and a printed list available for handout to the visitors. See Fontenot, "Food and Harvest Festivals".

25. Exterior exhibit. A FRENCH OUTDOOR OVEN (FOUR A PAIN). As described by Kniffen (1960). This exhibit should be used as a folklife display. In other words, bread, etc. should be cooked therein, and passed out to the visitors. I recommend this particularly for a satellite site such as the prairie site.(Edwards III:17-18)

26. Exterior exhibits: AN OLD TIME OUTDOOR KITCHEN. Illustrate the nature of an antibellum outdoor kitchen (CUISINE), by equipping such a kitchen and allowing visitors to step into it to examine the utensils and products of the cook. This kitchen should be set in its proper position behind a Cajun house.

27. Popular Culture Exhibit. THE SIGNS OF OUR TIMES. A collection of announcements, logos, advertisements and other signs, familiar to the people of southern Louisiana between Ca. 1930 and the present (Use Morgan M-1:55 ff.).

Old time advertisements: Hadicol, etc.

Announcements for dances and bals

Prayer cards

Festival posters (Crown Decal, Lafayette 318 233-3684)

Homemade signs, French, bilingual and English

Make sure to get some with strange spellings, as, for example where Las's Restaurant in Henderson is spelled three different ways.

Cemetery markers

Photos of Auto and Truck murals and signs

Fishing and hunting camp name signs

Photos of old time advertisements on barns and buildings

Photos of commercial signs, names of stores, etc.

White Only and Black Only signs from old time restrooms (one only)

The names of boats (Photos)

Death notices

Announcemnts for auctions, sales, church festivals and other public events

Election posters

28. Photo and Art Panel. EFFECTS OF FRONTIER ISOLATION ON CAJUN CULTURE. In this display, several different kinds of cultural responsese to life on the frontier are described:

1. SAUTER LE MARCHE A BALAI (Common-Law Marriage). Prior to 1835 there were only six churches in all of southern Louisiana. Priests were imported from Canada or France, and they were often of poor quality and disliked or distained by the local population. Besides this, there were extremely few priests to perform the appropriate ceremonies of Baptism, marriage, and the last rites in the vast reaches of western Louisiana. Cajuns made do by themselves. Marriage, for example, could not wait for the arrival of a priest. A folk ceremony ending with the newlyweds jumping over a broomstick was performed. Obtain drawings of this ceremony (Morgan IV).

2. FRONTIER LAWLESSNESS. In the towns of the Western Prairies before the First World War, there was little law. Men were agressive and mean--fights were common--and bloodshed was often seen. Looking for trouble, particularly on Saturday night, was a common theme of the bars and dance halls of this area. Use (Ancelet III:399-410) and drawings by Waud and other 19th cent. artists.

3. VOODOO AND HOODOO. These two words refer to the particular brand of Magic employed by Louisiana's Cajuns and Creoles, particularly in the 19th century. Although voodoo is often thouqht of as African (indeed, the word VODUN is Yoruba for gods or spirits, and although African derived reliqion called Vodun was the national folk religion of Saint Dominque {Haiti}, the brand of folk magic practiced byCajuns was as strongly influenced by Medieval European magical practices as it was by African practice.

In the days of Plantation slavery, when Catholic church services were either unavailable or occasional at best, Voodoo was a natural response to the aspirations, fears, hopes and desires which resulted from plantation society and plantation life. Many practices grew up which may still be found in vestigil form in the rural areas of Bayou. A few examples: [Classify the various forms of Magic and use Rickels publications for examples.]

1. Candle Formulas:

Yellow	Long life and Power
Green	Money
Red	Good Luck, happiness

Pink (blue)	Love. control of others
Black	Death, separation
White	Peace

2. The GRI-GRI (an Amulet used to obtain a particular kind of power). Here is the formula for ridding yourself of your Mother-in-law's influence;

> Take a beef tonque. split it down the middle. Fill it with Red and Black Pepper. Wrap it up in red flannel. Say her name nine times. Put in nails and sew it up. Bury it in a graveyard, pray. Dig it up and bury it in her yard. She won't meddle in your affairs any longer.

3. Recipe books containing hundreds of such formulas are available in certain stores such as the Dixie Drug Store in New Orleans. Display a couple of these, alonq with a voodoo doll and the oils and powders commonly used in Gris-Gris.

Hiqh John the Conquerer Root

Drawing Power Oil

Van Van Incense. etc.

III. FRENCH LANGUAGE AND SPEECH

1. Introductory Panel: THE ROLE OF LANGUAGE IN CULTURE. This chart should be placed at the beginning of the Language exhibit area. It should outline briefly, the role played by language in defininq the uniqueness of each culture. This point is made by illustrating some of the unique definitions of words and phrases in French Creole. The processes of categorization and thought differ from one lanquaqe to another and so people who speak different languages see the world differently:

How Louisiana French defines the Cajun perspective:

Example: 1. Noun: COUREURS DE BOIS. Literally, "Woods Runners", but referring specifically to those earlyfrontiersman who explored most of the Mississippi Valley and the central portion of the United States into the Rockies between about 1668 and 1720. They lived freely on the frontier, learned the lndian languages and became trappers and traders. When Louisiana was settled, many attempted to settle here, but most found they could no longer adapt to the sedentary way of life, so they moved on. Thus, in Louisiana, Coureurs de Bois always had the reputation for being rather uncouth, unschooled and adventurous-almost wild men.

Example #2. Nominalized Adj.: NEGRE. "Black One." refers literally to a black person but in Louisiana Cajun French, it means "dear,. or "lover," even among white people. lt is term of extreme endearment. Etymologically, this usage seems to derive, not from any particular condition of affection between master and slave which developed during the time of slavery, but rather it is a loanword from Spanish, where NEGRA, carries the same meaning.

Better examples may be supplied by a specialist in Louisiana French Linguistics.

2. Time Chart. Historical Events effecting the course of evolution of the French Language in Louisiana. MAJOR EVENTS IN LOUISIANA FRENCH.

Blow up the policy statement of the LA State Board of Education in 1916 which forbade the use of French in Louisiana's Schools (lntroducing what is known in Louisiana French as l'Ere de la Honte (the time of shame)." The State Constitution of 1921 also supports this policy. (A-8:33-36). French speaking schoolchildren were punished for using French in school and even on the playground.

lntroduction of a money economy into Acadiana during the 1930s, during the Great Depression. This forces Cajuns to go out to find employment, and this required better English language skills. The new oil industry offered regular paychecks for those who could communicate in English.

The demand for higher education, particularly in the 1950s-1980s, also places higher emphasis on English as the most important mode of communication.

3. Map. A LINGUISTIC MAP OF LOUISIANA. This map illustrates the distribution of the various major dialects in Louisiana. The total area of French speakers, the areas where Black and White Creole are spoken, and the major dialect areas of Cajun French. Use Oukada's maps.

Background information for this project should be gathered from all of the Linguistic Geography and French language theses and dissertations which have been done in the past thirty years or so at LSU and USL (use Bibliography in BA- 1). A linguist should review this material andconstruct the map. French Creole and Cajun French should be distinguished by the presence of distinctive Creole markers, such as suffixed articles or aspect based verbal system instead of a tense based system. Different regions of Cajun French should also be distinguished by the use of specific regional markers.

Separate maps might show the distribution of specific linguistic elements, lexical items, etc.(Barry III:256,268)

4. Explanatory Panel: HOW WE SAY IT IN FRENCH. This chart presents the visitor with parallel texts of typical phrases and sentences in standard French, and in six major sub-dialects of French in the New World:

ACADIAN FRENCH from New Brunswick

CAJUN FRENCH from the Prairies

NEG, OR BLACK FRENCH CREOLE from St. Martinville/Cecelia

HAITIAN CREOLE

QUÉBÉCOIS GERAL

The purpose of this panel is to illustrate something of the regional and historical diversity and complexity of French, and to explain how this diversity is attributable to the strongly regional dialects of France in the seventeenth century, as well as to the great cultural and historical processes which occurred in French America (contact with the

Indians, massive influences from African slavery, isolation on the frontiers, etc.(BA-2).

This panel should be commissioned and constructed by a comparative French linguist.

5. An even more interesting approach for Francophone visitors would be to present a panel with approximately 20 common French phrases, aphorisms, expressions, or proverbs. The panel would ask, HOW DO YOU SAY IT IN CAJUN? The visitor would pick a phrase and, after speaking his approximation into a microphone, the panel would reply by giving the Cajun equivalent or equivalents. Of course, idiomatic phrases which differ substantially from Standard in Cajun French should be selected in most cases.

6. Panel: GOMBO ZHEBES, PROVERBIAL FOLK WISDOM FROM CREOLE AND ACADIAN. These should be printed in Creole, French, and in English translation. The prejudices of the times. It would be a shame if these were edited, watered down or otherwise censored because of today's standards and values. Let them stand for themselves and reflect the sentiments of their times, no matter how imperfect they were. [NOTE: this principle applies to everything in the entire museum complex.]

The culture history of Louisiana proverbs is particularly interesting. Some are direct translations of African originals, others are derived from France, and others appear to have been invented on the spot. Some examples:

1. Bon-temps fait crapaud manque bounda.

(Le bon temps fait manquer de derrière au crapaud.) "Idleness leaves the frog without buttocks." (Work is good for your health!)

2. Bouki fait gombo, lapin mange li.

(Le boue fait le combo, le lapin le mange.) "Bouqui (He-goat - dupe character in Louisiana folktales) makes the gumbo, but Lapin (the trickster rabbit) eats it. (i.e., fools always work for others.)

3. Chatte brulé pair de feu.

(Le chat brulé a peur du feu.) "The burnt cat fears the fire."

4. Maringouin perdi so temps quand li piqué caiman.

(Le maringoin perd son temps quand il pique le caiman). "The mosquito wastes his time when he tries to bite the alligator." (If you don't know what you're doing, you'll waste your time.)

5. Mette milate enhaut choual, li va di negresse pas so maman.

(Mettez un mulatre en haut sur un cheval--il va dire qu'une negress n'est pas sa maman). "Put a mulatto on horseback and he'll tell you his mother wasn't a negress." (No sooner do you elevate someone a little bit and he'll begin putting on airs.)

6. Faut jamais porte deil avant defint dans cerkeil.

(Il ne faut jamais porter le deuil avant que le defunt soit dans le cercueil.) "Never put on mourning before

the dead person is in his coffin" (don't count your chickens before they hatch).

With a little work by a comparative folklorists, the origins of these proverbs might be traced by comparing them to similar models in West Africa, the Caribbean, French Canada and France. I have done some of this kind of work with proverbs.

7. Diagram: THE LINGUISTIC CHARACTER OF CAJUN FRENCH. In this chart, a series of 8-10 of the principal characteristics which distinguish Cajun French from Standard French would be named and briefly illustrated with examples (Use BA-2: 7).

1. Leveling of gender in some nouns and pronouns
2. Massive calquing on English models
3. Distinctive intonation and inflection patterns
4. Simplification of Verbal conjugations
5. Ellipsis of some subordinators, negators and interrogatives

Specific examples should be provided by a trained French linguist.

IV. CAJUN ECONOMY

1. Art and Photo collage: SCENES FROM OUR PAST. Make this up from a selection of the very best art and photography from the 19th century. Scenes of prairie towns, Acadian girls in traditional costume, scenes of work and play. Use (Morqan IV) as the basis for this.

2. External Display: An old wooden oil derrick, full scale, with the original equipment if possible. Locate at Thibodaux site.

3. Scale models of a modern offshore rig, a modern wildcat rig and an old wooden rig, all at the same scale. Obtain these as donations from oil companies--Shell, Texaco, Exxon. Locate at Lafayette Center.

4. Artifact Display: THE ART OF THE BAYOU. An art museum type display of the handicrafts and handmade artifacts of southern Louisiana. It should include:

1. A sampling of about 8-18 Decoys, showing the increasing sophistication of the artist's achievement.
2. Taxidermy of local wildlife, a couple of examples including an alligator.
3. Examples of local tinsmith and blacksmith's art, particularly from the 19th century. Kitchen utensils, iron hinges (strap and moustache), door pulls, handmade nails, etc.
4. The art of the use of Cypress. A French carved pirogue, handmade shingles and a sampling of joints from the carpenter's art (scarf joint, complex mortise and tenon joint, half-dovetail lap joint), a section of a <u>bousillage entre poteaux</u> wall showing method of construction and mounting the <u>bousillage</u> on <u>barreaux</u> (Edwards III:25,77), a few piecesof handmade furniture, a section of <u>pieux fence</u>, and other hand carved objects (architectural details, large mortar and pestle for hulling rice).

5. The art of the trap. A selection of hand-made nets, seines, fish traps, crawfish traps, and hunting traps.

5. Art gallery: WILD AND DOMESTIC ANIMALS OF ACADIANA. Recommended, a sampling of 12-15 paintings, all in the same style by the same artist, of those animals most familiar and important to Cajun life, all shown in their natural setting.

6. Art gallery: THE FISHES OF ACADIANA. A sampling of 10-15 paintings, all in the same style by the same artist, of the local waterlife used for private and commercial sources of food. Include both salt and fresh-water, fauna from the marshes, streams, bayous, bays and open gulf.

7. Panel display: THE PROBLEMS OF LIVING IN SOUTHERN LOUISIANA. A series of about six panels, each devoted to a principal problem of life in southern Louisiana and the economic impact of resolving it. For example:

1. Mosquito control. This panel shows the various techniques which have been adopted over the years to escape mosquitos. It illustrates the main species of mosquito (salt marsh, etc.) and shows cultural responses to the problem: Palmetto Indian houses filled with smoke, Acadian houses raised a full story above the ground to enhance the air-flow through

the building, a mosquito bar over a bed, screening, and chemical toxins and the problems associated with their use. Some statistics on the Yellow Fever epidemics of the 19th century should be included.

2. Control of floodwaters. Panel shows the dramatic rise and fall of the Mississippi River in an average year, and in a flood year. lt shows examples of old-time levees, and it gives some statistics on the present size and length of the levee system in Louisiana (contact Corps of Enqineers). A photo or graphic shows a crevasse through a levee in high water. Model of the Old River Control Structure. A map showing how floodwaters are now controlled and even utilized in Louisiana.

3. Hurricanes. A map of the principal hurricanes which have entered Louisiana in the past 200 years, with dates and approximate track and measure of intensity (such of this date is available from the Office of State Climatology, Dept. Geography & Anthropology, LSU, Baton Rouge 70803). Art work showing the devastation of hurricanes. (I have a photo taken after Betsy, showing a church completely destroyed, except for the altar and crucifix, standing amid the rubble.) Some data on the dollar cost of recent hurricanes, the kind of damage they do, and the responses which have been taken by private people and by local and state governments and Civil Defense.

4. Dealing with the Heat. Architectural and other responses

to the problems of living in a climate which is both hot and humid. Model of a galleried house showing how people would move about and around the galleries at different times of day. Model or illustration of a typical 19th century house with 12-14' high ceilings. lllustration of the introduction of ceiling fans and air conditioning, and how those innovations changed the architectural character of houses and commercial establishments over the years.

5. Construction of roads and railroads in marsh and swamp. A model showing a cross-section of a road under construction. Old-time roads, plank trails used by rural residents, and a picture or model of the construction of I10 across the Atchafalaya Basin.

NOTE: This entire display could be dramatically enhanced with models and relief maps.

8. Relief maps (3-D models) of typical portions of THE LOUISIANA LANDSCAPE. Something of the land use pattern of each area is shown:

1. The Mississippi and its levees. natural and artificial. including the River Road, and land use on the levee LOUISIANA. A series of photos illustrating Cajuns involved in typical tasks, and the environments in which they work. One of the principal aims is to illustrate the diversity of occupations and working conditions:

1. A cotton Gin
2. A Crawfish processing plant
3. A crawfish or turtle tank, with harvesting in progress
4. Gathering moss
5. Trapping nutria

6. An oil derrick
7. An oysterman
8. A shrimp trawler at work
9. Harvesting rice
10. Inside a sugar house
11. A railroad worker
12. A share cropper plowing with a team of mules
13. A helicopter pilot over the coast
14. A small country shop keeper
15. A gas-station attendant
16. A refinery worker
17. A construction worker on a major project, like River Bend.
18. Lumbering in a Cypress swamp
19. An architect at his drawing board
20. The driver of a steam locomotive on an old-time narrow-gauge sugar railroad
21. A tug-boat or tow-boat pilot
22. A cowboy on a cattle ranch

10. Illustrated Panels: THE ART OF FISHING IN SOUTHERN LOUISIANA. This exhibit shows how Cajuns fish for five typical species of fish, shrimp or crawfish. It illustrates the equipment, typical nets, lures, boats,

transportation equipment, etc. The five strategies should be quite different from one another. This panel should be commissioned, and the artist should take his illustrations from life.

11. Outdoor Exhibit. THE LUMBER lNDUSTRY. Illustrating the transformation of trees into lumber and finished products. The lumber Museum and lumber oompanies should be contacted for support.

1. A section of an old cypress tree, together with the tools originally used to fell it.
2. Illustrations and tools used in moving trees to the water or the mill.
3. Portions of a lumber mill, or photos of same
4. A display of 19th century gingerbread and other millwork
5. A sampling of the different styles of lumber, used for covering houses (clapboards) and dating of each.
6. A map of the principal areas of the state which have been, and are still being cut for timber

12. Outdoor Exhibit. NATIVE LOUISIANA WATERCRAFT. The center in Thibodaux should contain a well-stocked exhibit of traditional Cajun watercraft, both present and past. A plaque should explain the design and function of each. At the very least, the exhibit should contain:

1. An early flat-bottomed Bateau. as seen in LeButeau's drawing of 1720.
2. A Native Indian cypress dugout canoe. LSU used to have several of these, if I am not mistaken. Check with the

Museum of Geoscience. It should be blunt-ended.

3. A Plank Pirogue, pointed ends, very large if possible
4. A Creole Skiff
5. A Mississippi Skiff
6. A Lafitte Skiff (smaller type)
7. A plank bateau
8. Flatboats (Chaland)
9. A Canotte (Motorized skiff)
10. A houseboat/camp
11. A lugger with shrimp trawl
12. A shrimp trawler with trawl qear
13. A Tow-car
14. A sailing skiff
15. A Steamboat?

V. CAJUN MUSIC

1. Comparative display: THE EVOLUTION OF THE FRENCH BALLAD. Four versions of a French ballad are presented in French and in translation: 1) an original version from France. 2) A version from French Canada, 3) a version collected in Louisiana years ago, and 4) a modern or recent version. A discussion at the bottom of each panel (song) explains something of the changes which have occurred between each stage and the next and possible reasons for these changes. Use (Ancelet II:169-200) and consult Barry Ancelet. .Cadet Roussel. is a qood possibility (Ancelet II:173-74). Obviously,

these songs should be heard by those reading the panels.

2. Analytical panel: THE LOCALIZATION OF FRENCH FOLK SONG. This panel discusses six kinds of change which traditional French songs underwent when they entered the new world with the Acadians.

1. Transformation of the unfamiliar: Objects familiar to Europeans are soon transformed to objects familiar to Americans. Le Pont de Nantes becomes Au pont des vues, du nord. etc. (Ancelet II:176-77)
2. Local events demanding new expression capture older ideas. "The seven years war," an Acadian song, is a rewriting of "La Veuve de sept Ans."
3. Omitting of unfamiliar details.
4. Adding of new and familiar motifs.
5. Changing of one melody for another
6. A transformation of instrumentation, and its effects on the music

B. Ancelet should be commissioned to design this display.

3. Panel Display: CREOLIZATION IN THE EVOLUTION OF CAJUN MUSIC. Begin with a definition of Linguistio Creolization: Drastic simplification in an environment requiring multi-cultural communication. The communicative system is boiled down to its essential core and then later rebuilt into a new system of culture by the massive borrowing of elements from the different participating cultures (Emphasis is on selection of elements with some familiarity to members of the different cultures involved).

Elements are borrowed and amalgamated at all levels within the system, Rhythm, Melody, Accompaniment, Texts and Vocal qualities, Styles of performance. The person who designs this display should probably consult the charts in Alan Lomax's Cantometric Studies.

Illustrate the Creolization process in Cajun music. Use A8:19-21ff). A chart showing the principal influences at different times should accompany this exhibit. For example:

1930s Bluegrass and country Swing
Bob Wills and the Texas Playboys
Bill Monroe

1930s Electric amplification makes it unnecessary for the fiddler to bear down on the strings in order to be heard, so Cajun fiddlers develop a lighter, less intense touch.

1940s Electric Steel Guitar introduced
Acoustic Dobro and Steel Guitar lose their importance

1940s Many native musicians move to Texas to obtain employment in the ship building and oil booms. They are influenced by Anglo-American Texas Music.

1945 Soldiers, returning from WWII long for the

nostalgia of old-time music. This fuels a revival of earlier Cajun styles in French, particularly in dance music, popular in the music halls and bars. (Use A-8 for this).

4. Electronic exhibit: CAN YOU IDENTIFY THE KINDS OF CAJUN AND CREOLE MUSIC? The visitor stands before a larqe chart with the names of ----- classes of Cajun and Creole music. He pushes a central button labeled "BEGIN" and a song is played through a loudspeaker. He then guesses the type of music by selecting one of the kinds of music by pushing another button. The display informs him "Yes, to each of these styles. Use (Ancelet II:169-200) and Irene Whitfield's Louisiana French Folk Songs). For example:

THE EUNICE TWO-STEP	Zydico	
LA VALSE DE LA PRISON	Blues Waltz	by Douqlas Bellard
LA VALSE A ABE	Valse	
JOLIE BLONDE	Valse	First recorded 1828 by Joe Falcon's Brothers-in-law. Standard Cajun instrumentation: Accordian lead, fiddle and guitar, with high-pitched singing style.
ALLONS A LAFAYETTE	Two-Step Contredanse Varsovienne	

	Polka	
VALSE DU VACHER	Mazurka	Dennis McGee (1929)
	Cotillion	
	One-Step	
	Baisse-bas	
	La-La	
	Breakdown	
	Reel I'M THINKING TONIGHT OF MY BLUE EYES	
		Blueqrass Adapted from the Carter Family English Language recording
CREOLE BLUES	Blues	Amede Ardoin
	Swamp Bop	
	Maumarie (from a Charivari)	

4. Art Display: NATIVE LOUISIANA-MADE MUSICAL INSTRUMENTS. Ideally, about thirty instruments should be displayed, with their ages and makers identified. Accordions, and fiddles are the most important, but all of the other instruments of the traditional Cajun band should also be displayed. (Use Ancelet's Music recommendations.

This display, if effectively done, could be one of the highlights of the entire center. The instruments should be in glass cases, lighted from above while the hall is dark. Visitors should be able to walk entirely around each case (or most of them). Double carousel projectors should flash scenes of Cajun dance halls, music makers, and instrument makers on a large screen which forms one of the walls of the area. Cajun music should be played in this area, of course. I recommend good speakers!

5. In addition to the recommendations made by Ancelet, I would urge that some kind of interactive musical exhibit be provided at a location where recorded Acadian music is being played (perhaps V-4). At this location, visitors would be able to play or keep time with a triangle, a set of bones, a froittoir, soupspoons and even a tub base. Naturally, the location of this exhibit would have to be somewhat insulated from the rest of the exhibit space (perhaps even outside). ln addition, the presence of a musician to aid people in learning about the use of these percussion instruments would be nice. (Not essential, for consideration only.)

VI. ARCHITECTURE

Most of the items to be displayed in the Culture Center are new models, illustrations and explanatory panels. These are discussed in (Edwards V) "Recommendations for Exhibit Acadian Vernacular Architecture." There are, however, several other elements and components which relate to architecture.

It is our strong recommendation that an appropriate, and historically authentic OPEN AIR SITE, devoted to Acadian life in the 19th century bemmeveloped at a satellite site of the Eunice Performinq Arts Center. We recommend the present site of the Jacques Dupré house, on the prairie, NW of Opelousas and E of Eunice, as an appropriate site. At this location, three aspects of Acadian life should be represented, each in its own setting

1. A raised plantation house representing the lifestyle of an upwardly mobile Cajun planter/rancher in the period between 1800 and 1830. We recommend the restoration of the older portion of the present Jacques Dupré house. Typical plantation out-buildinqs of the period should be moved to the site and restored or built from scratch according to surviving historic descriptions. The function of each element should be explained in a self-guided pamphlet, as well as by local guides. A typical successful Cajun should be taken as a model (not necessarily Jacques Dupré, who appears to have been a French immigrant.

2. A typical Prairie Anse community, inhabited by Petits Habitants. This would represent life along one of the more isolated tributaries of the Vermilion or the Mermentau Rivers in the 1810-1840 period. At this locus, a stand of the original prairie, with its bluestem and other long grasses, would be reconstituted. Life of a modest farmer and his self-sufficient community would be recreated.

3. A typical Vacherie from the Opelousas area on west would comprise the third locus of this site. Here, the influence of Spanish (and lndian) tradition on the Acadian way of life on the Prairies would be represented.

One Possibility for Operation: Each of these sites would be living sites with trained docents actinq as interpreters. The docents would play the role of French Acadians. living at the time, in much the same way that Plymouth Plantation village operates. Visitors would be invited into each site as if they were guests in the home or ranch of an Acadian family. French and French accented Enqlish would be used. A fee would be charqed at this site. Because it is remote, a restaurant serving typical dishes of the area would need to be placed on-site. I would also recommend that a visitor center and auditorium be included, in which case, an orienting lecture such as that qiven at Plymouth could be qiven. The site should be nearly self-sufficient, if well operated.

Other architectural materials:

1. Outside the main Lafayette center: Two typical Cajun houses, restored from actual examples. The first would be a Western Acadian house, with external stairs. The other should represent the Eastern Acadian type, with internal stairs and Caribbean facade. Both should be open to the public.

2. Inside the Lafayette center: Besides the materials mentioned in (Edwards III:75-94), I suggest a display of typical tools and carpentry work, illustrating the kinds of carpentry practices and skills of typical Acadians and by trained carpenters.

Pit-sawn timber

Sash-sawn timber

hewn timber

circular-sawn timber

Split boards

Each of the tools mentioned in (Edwards III:75-94). I believe many of these tools may be available from the LSU Rural Life Museum.

Some Roof Trusses from demolished buildings illustrating the evolution and de-evolution of the carpentry tradition, and its subsequent replacement by English carpentry.

3. Diagram. An exploded Acadian House, with each of its members named and something of its culture history described. (Edwards III: 95-122)

PART XII RECOMMENDATIONS

RECOMMENDATIONS

by: Barry Jean Ancelet

RECOMMENDATIONS

Barry Ancelet

INTRODUCTION

A modular permanent exhibit must expand on the media presentation using photographs, paintings, dravings, maps, charts, text panels, artifacts and models, as well as slides, film, video and audio tape, giving visitors the opportunity to explore the major themes in greater detail at their leisure. The facility will also include a small gallery space for special exhibits generated by a staff curator. In order to reflect the bilingual base of the community, all texts will be in both French and English and all signs will be in French.

A center to interpret prairie Cajun culture will be locate in Eunice, an important crossroads for the blending process which produced modern Cajun culture and especially one of its most conspicious expressions--Cajun music. The Eunice site will make use of existing structures to focus on the performance aspects of Cajun culture. The recently renovated Liberty Theater will serve as a multi-purpose performance center to present live Cajun music and other cultural expressions, like contemporary theater and film. Music workshops and traditional storytelling will be presented in a more intimate context associated with this site. There will also be an exhibit, with photographs, artifacts, video and audio tape, and film, to illustrate pertinent aspects of prairie Cajun culture, including music, railroads, ranching, farming, crawfishing, etc. A demonstration kitchen should be developed to present Cajun foodways.

Those responsible for performance programming at all sites will take care to avoid competing with existing natural performance settings. This programming serves as a source of information on Cajun expressive culture. Thus, visitors will be better equipped to understand the community establishments, like dancehalls and restaurants, that they subsequently might visit.

In addition to the main sites in Eunice, an actual ranch site nearby, such as the Jacques Dupre house near Plaisance, should be restored and a small Cajun cottage reloacted within an appropriate walking distance of the main house to interpret typical prairie settlement types, complete with a repropagation of prairie grass, a subsistence garden, basse-cour, outbuilding, cattle pens, etc. These sites should eventually be animated with resource persons to demonstrate authentic prairie folklife, such as saddle-making, horse shoeing, hide-bottom chair making, cultivating with mule-drawn implements, and hand tools, harvesting corn and cotton by hand, etc., in a living museum context.

A center to interpret marsh and swamp life will be developed in Thibodaux, ideally located between the fresh-water swamp of the Atchafalaya Basin and the salt-water marsh along the coast. The renovated warehouse identified in preliminary studies will be an ideal existing structure for the center, which will utilize photographs, artifacts, film and video tape, as well as live resource persons to focus on the occupations and crafts native to the wetlands environment such as fishing, trapping, hunting, boat-building, decoy-carving, and

net-making. This center will also present environmental issues crucial to the wetlands, such as siltation in the swamps and coastal erosion. In parallel to the suggested prairie settlement satellite site associated with Eunice, a houseboat/camp satellite site should be developed near the Thibodaux site in Pierre Part. This camp site would exhibit swamp or marsh life in a natural but controlled setting.

FOLK RELIGION

Photographs

There are photographs which illustrate various aspects of folk religion in Cajun culture in the collections of contemporary photographers like Philip Gould, Jay Elledge, Elemore Morgan, Jr., James Edmunds, Ginette Vachon, Nicholas Spitzer, etc. There are also photographs of earlier photographers, like Russell Lee (FSA) and Elemore Morgan, Sr. Images include such things as river baptisms, the blessing of the shrimp fleet, the blessing of the cane, people receiving ashes on Ash Wednesday, the way of the cross on the oak trees along the road between Catahoula and St. Martinville, candlelit graves on Toussaint, home altars, lawn statuary, Easter egg competitions, traiteurs, etc.

Artifacts

The most effective and tasteful representation of Cajun and Creole folk religion might be the reproduction of a home altar, with family mementos alongside religious artifacts. Other things might include a statue of the virgin, home dyed Easter eggs, a king's cake.

MARDI GRAS

Photographs

There are excellent black and white and color photographs of the Mardi Gras, especially in the collections of Elemore Morgan, Jr., Philip Gould, James Edmunds, Ginette Vachon, James Zeitz, and Jay Elledge.

Other Material

Masks (screen, cloth, plastic, and others), hats (conical, mitre, mortarboard, other variations), costumes (especially illustrating traditional and contemporary parodies and the paillasse), the captain's paraphenalia (flag, cape, horn, whip). Video of visit to a house.

CAJUN FOODWAYS

It has been said that Cajuns do not eat to live; instead, they live to eat. Indeed food and its preparation are more important than just nourishment. Cajun cooking has definite performance aspects. Cooks expect eaters to comment, not only on their food, but on their technique. Dinner guests frequently function as an audience, gathering around the cook to discuss his/her performance along with other topics of social interest. Cooking is also sexually determined. Generally women cook inside and men cook outside, though there are exceptions to this.

Photographs

There are many photographs of Cajuns in cooking and eating settings. Check the usual sources (Morgan, Gould, Vachon, Edmunds, etc.) There are also many photographs illustrating the cultivation and gathering of foodstuffs (crawfishing, shrimping, oystering, rice farming, sugar cane farming...)

Video

At least two films have featured Cajun cooking: "Gumbo" and "Vivre pour manger," both by Stephen Duplantier. Others, such as "Spend It All," have used cooking and eating passages.

Other Material

In addition to the demonstration kitchen, which is intended to program live cooking demonstrations, the tools of Cajun cooking should be exhibited. Included should be such things as a black iron skillet, an outdoor boiler and burner, a homemade barbecue pit, a black\chaudière\for rendering cracklins, etc.; as well as some of the packaged products: hot sauces (Tabasco, Trappey's, Ortego's, Evangeline...), canned roux (Savoy's...), seasonings (Chachere's, Konriko...), regional produce (sugar, rice, yams, okra...), fruit preserves (figs...) seafood (new frozen Cajun dinners, canned oysters and shrimp, frozen boiled crawfish...), historic menus from Cajun "haute cuisine" restaurants (Don's, Riverside Inn, Toby's, Jacob's, Chez Pasteur, K-Paul's...)

GAMES

Photographs

There are some excellent photographs illustrating games and gaming, particularly in the collections of Ginette Vachon and Philip Gould. Some of these include horse racing (Gould) cock fighting (Gould and Vachon) dog fighting (Vachon) Bourré (Gould) horse shows (Vachon) pirogue races (Gould)

Children's games are understandably difficult to portray in photographs. A few shots from the collections of these same two photographers might qualify: Easter egg paquer (Vachon) beauty contest at festival (Vachon) tournoi (Vachon) children on school playground (Vachon)

Game Demonstrations

One possibility for "exhibiting" children's games might be to offer descriptions of a few of the most interesting ones for visiting children to try.

TOYS and PROPS

Some of the toys and game props might be useful in the exhibit: corn cob darts, homemade rag and moss dolls, marbles, slingshots, sticks for batons, push wheels, kites, stick horses, homemade wagons, stilts, etc. Also, examples of whittling, a pategaux.

ZARICO: BEANS, BLUES AND BEYOND

Photographs

There are many photographs which focus on black Creole performers, especially in the collections of Morgan, Spitzer and Gould. See also Ann Savoy's collection of historic photographs.

Video

There are a few excellent films which focus on this culture and its music, especially Gladu's Zarico and Spitzer's Zydeco.

FOLKLIFE

The field of folklife is vast and covers most of everyday life. Many things people use every day would qualify in one way or other as trappings of their folklife. The following list is intended to suggest ideas to illustrate some of the most interesting characteristics of Cajun folklife. It is not exhaustive.

Photographs

There are photographs of many aspects of Cajun folklife: boucheries, coups de main, early and contemporary dance halls and house dances, festivals, veillées, weddings and wedding dances, farming and gardening, horsemanship events, races, fishing, hunting, crawfishing, trapping, alligator hunting, turtle hunting, hand fishing, spinning and weaving, boat building, oystering, shrimping, etc.

Video

Most films on the Cajuns include aspects of their folklife. A few focus on crafts, such as "Made by Hand" and "Snapping Turtles" (see Randall LaBry's list).

Artifacts

Boucherie equipment: large black kettle (chaudière) on corn cob fire container, reproduction of smoker, specialized tools, like hoe bent for scraping cracklins, cane knives adapted for scraping pig skin, work tables, flat wheel barrows for hauling slaughtered animals, etc.

Blacksmithing equipment: tools, coke stoker.

Ranching equipment: locally made saddle and tack, cabresse ropes, whips, early fencing material, brands, etc.

Trapping equipment: traps, stretchers.

Farming equipment: early wooden plows, metal plows, harrows, rigging, sleds, wagon, tools, etc.

Fishing equipment: trot line, hoop nets, gill nets, crawfish nets and traps, shrimp nets, crab traps, oyster tongs, etc., boats (pirogue, flat bottom bateau, shrimping rig, especially showing development from wooden to marine plywood to aluminum--see section on Boats)

Hunting equipment: locally made carnassière (hunting bag), reproduction of a blind (with soundeffects), frogging gigs, etc.

Weaving: Brown cotton home spun and weaving (blankets and decorative pieces), and equipment (loom, spinning wheel, carding tools), etc.. Moss stuffed items. Basket and accessory weaving: pine needle baskets, split oak baskets, palmetto hats, fans and bags.

Furniture: chairs, rockers, porch swings, tables, armoires, etc., historical and contemporary.

Folk Medicine: Herbs and medicinal plants used in folk medicine (see attached list).

STORYTELLING

Most of the presentation of storytelling will be done best with live programming. There is, however, some material available to supplement this live presentation.

Photographs

There are some photographs of storytelling events and of well-known storytellers, especially in the collections of Elemore Morgan, Jr., Ginette Vachon, and Philip Gould.

Audio Recordings

There are hundreds of hours of recorded storytelling sessions in the collection of the University of Southwestern Louisiana's Center for Acadian and Creole Folklore (collections by Ancelet, Brandon, among others). Also housed in the Center is a major storytelling collection produced for the Raconteurs de la Louisiane radio series (Cote Blanche Productions).

Video Recordings

There are several hours of videotape recorded storytelling sessions, notably with Ben Guin and with Stanislaus Faul, among others, which were recorded by Louisiana Public Broadcasting. Storytellers Evelia Boudreaux, Felix Richard and Revon Reed have also been recorded on videotape and/or film by various persons, including Alan Lomax and André Gladu.

MUSIC

The most obvious exhibit feature concerning Cajun and Creole music is an instruments exhibit. (See Instruments) There are, however, a few other materials which may be appropriate.

Photographs

There are countless photographs of musicians in a variety of settings: home, dancehalls, house dances, outdoor family parties, local festivals, outside festivals (Smithsonian, Library of Congress, Newport, etc.) There are many photographs which focus on black Creole performers, especially in the collection of Morgan, Spitzer and Gould. See also Savoy's collection of historic photographs.

Video

There are numerous films and videotape programs which feature Cajun music (see Randall LaBry's report). Especially useful may be "Cajun Visits," by the Aginskys, and "Le Son des Cadiens" series, by André Gladu. These are short and quick moving, focused on most of the major elements in Cajun music.

Records

An important aspect of Cajun music is its recorded history. This collection should follow my article on the development of Cajun music: earliest 78 recordings, such as the first recordings of Cajun music from 1928 through 1932 (Joe Falcon's first recording--"Allons à Lafayette," Mayus Lafleur and Leo Soileau's "Hey Mama, Where You At?", the earliest recording of "Jolie Blonde" by the Breaux Brothers in 1929, among others); the first recordings of Black French musicians (Amede Ardion, Douglas Bellard); the firt recordings of white and black musicians (Ardoin and McGee); the recordings of the string band era of Americanization (Leo Soileau, J. B. Fusilier, the Hackberry Ramblers, the Oklahoma Tornadoes, Harry Choates); the revival (Iry Lejeune's "Valse du Pont d'Amour," Nathan Abshire's "Pinegrove Blues," Austin Pitre's "Flammes d'enfer," Lawrence Walker's "Country Waltz," etc.; the "sophistication" of Cajun music (Aldus Roger, Belton Richard); the country and rock influences (Doug Kershaw and Jimmy C. Newman); the festival-influenced second revival (Balfa Brothers, Marc Savoy, Michael Doucet/Beausoleil, Zachary Richard, Wayne Toups); locally produced records (Khoury, Jamil, Goldband, Swallow/Jinn, La Louisianne, etc.); current outside produced records (Arhoolie, Rounder, Flying Fish, Folkways, Sonet, etc.).

For extended discographies of Cajun music, see John Broven's South to Louisiana and Ann Savoy's Cajun Music: A Reflection of a People.

An exhibit of traditional Cajun and Creole instruments should include the following elements:

Pre-World War II multi-row accordian (Marc Savoy's collection of antique instruments)

Post-World War II accordian (Sterling, Monarch or Eagle)

Early Louisiana accordian (Sidney Brown, Valentin Lopez, John Hebert...)

Recent home-made accordian (Vorhes Stanford)

Contemporary accordians (Acadian, Creole, Evangeline, Magnolia...)

Italian Acadian

Marc Savoy double-row Acadian zydeco accordian

Accordian parts (Marc Savoy)

An early Louisiana fiddle (Emar Andrepont? I. Benoit)

A contemporary home-made fiddle (cigar box: Canray Fontenot, several fiddle players could make one; formica: Wedisson Reed; paneling: Paul Devillier)

A contemporary fiddle (Adner Ortego, Warnes Shexnayder...)

A contemporary violin (Lionel Leleux, Royne Fontenot)

Fiddle parts (Lionel Leleux)

A box guitar (Warnes Schexnayder)

A pedal steel (Milton Guilbeau)

A home-made triangle (Ancelet collection)

An instrument triangle (Don Montoucet)

A set of bones (Paul Doucet)

Foot tub bass (Paul Doucet6)

An early frottoir (Any hardware store)

An instrument frottoir (Champagne's Sheet Metal)

Bent soupspoons (Ancelet Collection)

Wooden instrument spoons (Billy Ware)

Photographs of traditional instruments could be used in an exhibit of this sort material (There are excellent isolated photographs of instruments in the collection of Jay Elledge, Lafayette). Photographs of instrument makers at work and of musicians performing with these Louisiana made instruments in a variety of contexts (home, dancehall, festivals) should also be used.

Other Materials

It might be interesting to exhibit an old-time radio, perhaps programmed to play old-time Cajun music, as well as a fifties and sixties jukebox programmed to play more contemporary music, and a "blaster" to play to the most recent material. It may be interesting to have a hands-on area where visitors can experience the instruments of Cajun music.

An old-time dancehall setting, with chairs on a table surrounded by a cage aux chiens for the musicians and an early sound system (one speaker, crystal mike, the kind that used to be powered by a model T

idling outside the building--see Hector Duhon or Luderin Darbonne for exact description, and possible inventory) might be recreated.

CONTEMPORARY INVENTIONS AND ADAPTATIONS

In order to illustrate the Cajuns' inventiveness and ability of adaptation to the environment and modern times, consideration should be given to exhibiting items such as the following:

Rayne Plane terrain leveling mechanism
oyster shucking mechanism
new oyster knife (Grush)
crawfish peeling operation
crawfish harvesting nets and boats
boiled crawfish eating table (Bourré's)
crawfish revolving sorter
homemade boiling equipment
homemade barbecue pits
Cajun "microwave" (smoker)
photo of the winch truck pig roaster
photo of the mobile crawfish boiling truck
homemade shrimping equipment
flat wheelbarrow (for hauling slaughtered pigs and other homemade boucherie items)
modified hoe (for scraping inside of cracklin pot, homemade handles for carrying chaudiere)

altered cane knives (for scraping pig)

some of Marc Savoy's accordion making tools

some of Lionel Leleux's fiddle making tools

Don Montoucet's triangle making pattern (and other tools and gadgets at Don's)

Milton Guilbeau's steel guitar made of plumbing equipment

RECOMMENDATIONS

by: Carl A. Brasseaux

RECOMMENDATIONS

Carl A. Brasseaux

Acadian Origins in France

1. Illustration: "La Charette ou le Retour de la fenaison" (Painting by Louis Le Nain, Musee du Louvre, Paris, France) This is the best seventeenth-century painting of western French peasants.
2. Detail of the "Carte du Loudunais," 1620, (Bibliotheque Municipale du Poitiers, France), showing the towns of Loudun and La Chaussee, as well as the Aulnay seigneurie.
3. Photograph of the ruins of the Chateau de Billy (Commune de Chouppes), at the now-defunct community of Aulney, France. The chateau was, until the 1620s, the seat of the Menou d'Aulnay family. Approximately one-third of the Acadian families listed in Athe 1671 census were drawn from the Aulnay lands surrounding the chateau.
4. Modern map of France showing the known points of origin for the Acadian families.

Four Hundred Years of Acadian...

1. Create a panel showing the various antebellum classes. Indicate that these classes served as the basis for modern Cajun society.
2. Create a panel showing how outsiders have viewed Cajuns: half of the panel showing views of Cajun admirers; half the panel showing how they have been depicted by their detractors.
3. Panel showing modern white collar Cajuns and blue collar Cajuns.

Acadian Settlement Patterns

1. One large, electronic panel showing where the Acadians settled originally, 1765-1785, and where they moved.
2. Photographs of bluffland settlement areas along the Teche.
3. Map showing patterns of migration from areas of exile to Louisiana.
4. Photo of box in which Acadian immigrants carried their sparse belongings to Louisiana.

Acadia

1) Illustration: "The Dykelands of Acadia" (Sketch, #C 85542, Public Archives of Canada).

2) Illustration: A Photograph of the reconstructed Louisbourg National Park, from the Parks Canada system.

3) Illustration: "The Building of a Dyke at Grand Pre" (Painting by Lewis Parker, Property of the Parks Canada system.

4) Illustration: An Artist's Conception of a Pre-Dispersal Acadian House (pre-1755) (Pen and ink sketch by C. Barteaux of Jost Architects, Ltd. Property of the Annapolis-Royal, Nova Scotia, Development Commission.

5) Illustration: A Photograph of Traditional Acadian Costumes from the Centre d'Etudes Acadiennes, Universite de Moncton, Moncton, Nouveau Brunswick.

6) Illustration: "Interior of Fort Beausejour, 1754" (Painting by Lewis Parker, property of the Parks Canada system).

7) Illustration: "View of Fort Beausejour and Its Surroundings, 1755" (Sketch, #C 2707, Public Archives of Canada).

8) Illustration: "View of Annapolis-Royal, 1751" (Sketch, #C 9765, Public Archives of Canada).

9) Illustration: Photograph of a sabot. (From the collection of the Centre d'Etudes Acadiennes, Universite de Moncton, Moncton, Nouveau Brunswick).

10) Illustration: "Carte de l'Acadie par Nicolas Bellin (Belin), 1744" (Bibliotheque du Service Hydrographique de la Marine, Paris, France).

11) Original map showing the Acadian settlements as the existed in the fall of 1755.

Acadian Immigration into South Louisiana

1. Large map with lights showing the patterns of migration for certain years.
2. Map would also show settlement sites for these individual groups.
3. Picture of Antonio de Ulloa.
4. Picture, artist's conception of Acadian settlement along Mississippi River, from Marc de Villiers du Terrage's Les Dernieres Années de la Louisiane ferançaise (Paris, 1904).
5. Dafford painting of Acadians in Philadelphia harbor.

Acadian Folk Life in the Nineteenth Century

1. Photo of Judge Joseph A. Breaux, author of the so-called Breaux Manuscript.
2. Lithographs from R. L. Daniels, "The Acadians of Louisiana," 5 Scribner's Monthly Magazine, XIX (1879), 383-392.
3. Photograph of Robert Broussard, turn-of-the-century U. S. Senator.
4. Models showing changes in local architecture--abandonment of traditional Acadian architectural styles for national styles, i.e. pseudo-Victorian styles of architecture.
5. Chart tracing evolution of Cajun cuisine from colonial times to the present, showing transformation occuring in late 19th and early 20th centuries.
6. Lithographs from Charles Dudley Warner, "The Acadian Land," Harper's New Monthly Magazine , LXXIV (1887), 334-354.

The Secession and Civil War Chapter

1) Photo of Ile Copale Plantation, Lafayette Parish

2) Illustration of General Alfred Mouton

3) Illustration of General Louis Hebert

4) Illustration of General Paul Octave Hebert

5) Lithograph of Louisiana guerillas in Civil War?

6) Lithograph of Union troops crossing Vermilion River, 1863.

7) Lithograph of Battle of Mansfield

8) Image from Cable's short story "Carancro" depicting conscription units in the Cajun prairies.

The Creoles of LA

1. Establish an Acadian farmstead/vacherie at an appropriate distance from the Jacques Dupre house at the satellite site at Plaisance, La. If the U. S. Park Service acquires the satellite site, the Jacques Dupre house--a quintessential Creole structure--would serve as an excellent backdrop for a discussion of the socio-economic and cultural differences between the Acadians and Creoles, as well as their once bitter rivalry.

2. Explain at Lafayette interpretive center how upwardly mobile Acadians crossed class and cultural boundaries when moving from the yeoman farmer to planter castes in the nineteenth century. This phenomenon has had profound socialogical implications for modern Cajun society. For example, many descendants of these Acadian planters no longer consider themselves Cajun. These are also the individuals who have most strongly supported the teaching of international French and opposed the teaching of local French varieties in South Louisiana's public school classrooms.

RECOMMENDATIONS

by: Fred Kniffen

RECOMMENDATIONS

Fred Kniffen

Suggested Exhibit--Prairie Cajuns

Equipment associated with ranching in Southwestern Louisiana:

1. Map--areas of more and less intensive use. Trails, river crossings, routes to and form Texas and elsewhere, home ranches.

2. Clothing--boots, hat, gloves, other items.

3. Equipment for horse--shoes, halter, bridle, bit, saddle and blanket, hobbles, other.

4. Operating equipment--riata (lariat), quirt, spurs, hobbles.

5. The tarabi--a two-piece wooden spinner of Texan-Spanish origin used for spinning hair ropes, bridles, etc. In Louisiana applied to cured (black) Spanish moss to spin yarn woven into collars and saddle blankets and fiber for bridles, halters, etc.

   If not elsewhere, articles and techniques may be recovered from the Coushatta Indians of Elton (Bel Abbey) or the Creoles of Oberlin (Morris Cezar).

RECOMMENDATION FOR ORGANIZATION
OF THE CAJUN CULTURE CENTERS

by: Jay Edwards

RECOMMENDATIONS FOR ORGANIZATION OF THE

CAJUN CULTURE CENTERS

Jay Edwards

INTRODUCTION

The purpose of this report is to provide suggestions for the organization of the various exhibits and other elements within and around the Acadian Culture Center in Lafayette. A spatial organization for the different classes of exhibits and artifacts is suggested. The specific exhibits are, for the most part, described in the Artifact Inventory. References to descriptions of the artifacts are given in terms of sections by the various researchers. For example, I-44, refers to the diorama: "A Typical Farmstead in the River Parishes CA. 1790;" Item 44 of the "Artifact Inventory by Edwards. Descriptions of individual exhibits and artifacts will not be repeated here; new items, not previously discussed will, however, be described. Ideas for the organization of exhibits in the Eunice and Thibodaux Centers are also described below.

There is a general philosophy underlying the presentation of all exhibits at the culture centers. This philosophy has been formulated over many months by the team of cultural consultants. It will be found either stated or implied in many of the reports in this volume (refer, for example, to Morgan Jr.'s recommendations). It is a philosophy also supported by Don Burns, exhibit design consultant.

The philosophy has two principal tenants. The first is that Acadian culture be presented as faithfully and as close to the empirical reality as possible. This requires a well-rounded presentation. Myths about Cajuns should be avoided as strongly as a simplistic overview of

Cajun heritage. Both myth and over-simplification tend to be more damaging than helpful. Our aim is to pack as many of the feelings, the values, the textures and the complexities of Cajun life as we can gather together in one place into these centers. The presentation of artifacts, dioramas, illustrations and descriptions should be carefully thought out. Nothing less than state-of-the-art professionalism is required. If this can be accomplished, then these exhibits will faithfully represent the complex realities of Cajun culture in an honest and sympathetic manner. Our message will be communicated. If the job is to be done cheaply and simplistically, however, it should not be done at all.

We are also in agreement that what we are presenting is primarily the story of Cajun folklife. The emphasis is on the LIFE. This requires that we establish a scale of priorities for the kinds of presentations and exhibits. That scale is based on the idea that communication should, to the degree possible, be as direct, as well-rounded, and as multi-channeled as possible. Whenever possible the exhibits should involve the visitor in a personal interaction with, and a total attention to, the story being delivered. The basic theme is visitor involvement!

An emphasis on folklife presentation may require some departures from previously established patterns of Park Service procedure. Such departures should be welcomed as valuable innovations rather than discouraged solely on the grounds of previous precedent.

Four Kinds of Exhibits

Ranked in terms of their value for effective and empathetic communication there will be four classes of exhibits: First, STATIC EXHIBITS are those in which material objects are pleasingly displayed and identified. They stand at the lowest level of priority. This does not mean that they will not play an important role in the centers, but merely that by themselves they are insufficiently well-rounded and exciting.

Next in rank stands the INTERPRETIVE EXHIBIT. This is one which is problem-oriented and which involves the visitor in seeking the answer to some question such as: "What were the Acadians like when they first arrived in Louisiana?" "How were they able to adapt to unfamiliar prairie life so quickly?" and "Why is Cajun music unique and how did it get that way?" This kind of display has a vital role to play in the overall makeup of each of the cultural centers. It answers the principal questions which people ask about Cajun identity and Cajun lifestyle and, when effectively thought out and presented, it goes much beyond this-- it involves the visitor in wanting to teach himself about unappreciated and unperceived aspects of Cajun culture. In other words, the role of the interpretative display is to provide the visitor with a deeper level of knowledge about and interest in Acadian life. Our hope is that this will be translated directly into an enhanced sympathy for Cajuns, their problems, their lifestyles, and the environments in which they live.

The third level of exhibit is one which inserts the visitor directly into the sensory world of Cajun life. The SENSORY- ORIENTED EXHIBIT provides the visitor with direct contact with the sights, smells, flavors, sounds and feelings of Cajun lifestyle. Many of these

exhibits will be interactive. The visitor initiates some course of action and receives elevated sensory and informational feedback from it. The emphasis here is on a more direct perceptive (and hopefully, emotional) contact between the visitor and the center. Instead of looking at a sketch of the Acadian deportation, for example, he finds himself walking on the slanting deck of a British warship, surrounded by shocked and unbelieving Acadians, each clutching a few pathetic possessions, and each trying to come to terms with the reality that he is actually being permanently transported away from his beloved home and family (Artifact I-36). Or, instead of standing back to view a painting of the prairie, the visitor is engulfed by a large-scale curved panorama of the virgin prairie landscape. He senses that he is actually standing in the prairie with its original explorers, looking out over the tall grasses towards the incredibly distant horizon (Artifact I-14).

We fully understand that sensory-oriented exhibits are more expensive in terms of both preparation costs and space than the previous two types. While they must be used sparingly, they are also essential for an effective presentation. We strongly recommend that a couple of these exhibits be devoted to each of the major areas of Cajun culture, particularly: History and Geography, Traditional Home and Social Life, Acadian Language and Speech, Material Culture, Folklife, Music and Cuisine. For each area, the particular type of exhibit must be appropriate to the subject and to the particular channels of information we wish to communicate. Each exhibit must be carefully thought through.

Take the example of cuisine. It is unique; it is famous. Almost every visitor from other areas of the country (or the world) who comes here, wants to experience something of the "real" Cajun cuisine. Food is an essential ingredient in the Louisiana experience. More than just being apt, it is mandatory that visitors to our centers, and particularly to the center in Eunice, receive a sampling of typical Cajun cuisine--at least a taste, to tease them into exploring the world of Cajun foodways more extensively for themselves. It is cuisine which draws many people to this state, but it is also cuisine which is almost universally misunderstood and badly copied in areas outside of Louisiana. They come here to experience the real thing and the Cajun Centers should inform them about it (see Cuisine recommendations, below). The culture centers are the appropriate location for a first experience with the folk cuisine of Louisiana. Samples of fresh, well-prepared and tasty traditional dishes should be readily available in the culture centers. We note that thus far, only in Eunice has a foodways demonstration facility been included as a basic part of the design of the center. Obviously, the vast majority of visitors to these centers will visit Lafayette. Good food draws people. Include Cajun Cafeterias in BOTH of the other centers!

The fourth type of exhibit is the FOLKLIFE DEMONSTRATION. In terms of total complexity, this is the most elaborate of the exhibits we recommend for these centers--but it is also an essential ingredient. The complexity, of course, lies not so much in the nature of the presentation, but rather in the relatively high levels of organizational support required to establish and maintain an ongoing series of presentations, employing the best possible people from the local community and elsewhere.

Perhaps the most valuable and lasting kind of experience a visitor can have is one in which he is able to interact directly with living performers or interpreters. In some small measure, the visitor should be able to experience Acadian culture directly through his interaction with Cajuns themselves. Those he meets should, ideally, be both exemplary reflections of Cajun heritage and knowledgeable interpreters of the Cajun perspective. Careful selection and some training will be required of those who present Cajun culture at our centers, but there are already many experienced and qualified people who may be called upon (refer to A-19).

Special attention must be paid to the kind of display spaces which will be utilized by these cultural representatives. Each center will have a performance arena where live entertainment will be available, but it is anticipated that certain types of performances will also be carried out in the display areas, particularly in the Lafayette center. One principal problem which must be faced is that live presentations will be intermittent. In the absence of a live performance, the display area must be so designed that it still carries the message to the visitor, if in a slightly different form. To accomplish this, we recommend that specific display areas be so designed that cultural representatives and performers can step directly into them to begin their performances without much previous preparation. For example, if a weaving (or carving or basketry or cooking) demonstration is to be given, then the necessary materials and tools will already be a part of the exhibit, resting just where the Cajun workman or housewife might

have left them before stepping out of the area for a second. Set up in this fashion, the presenter or performer need only step into the area and take up the work. When he or she is absent, the visitor may still view the work area, the results of previous work and, on panels he may read something about the character of the work performed there.

The Organization of Exhibit Areas-Lafayette

There basically four kinds of exhibit areas: 1) an orientation gallery, 2) a history gallery, 3) cultural exhibit areas, and 4) external exhibits. In the orientation gallery, a first impression of the sights and sounds of Acadiana is presented. Connected to the Orientation Gallery will be a foodways demonstration area (cafeteria), and a book shop. Each kind of exhibit area will require an organization appropriate to its nature.

The organization of the HISTORY GALLERY should be relatively straightforward. The Acadian story will be presented in chronological order, beginning with the Acadians in France, then in Acadie. The visitor will follow them through the grand derangement into Louisiana. This gallery will explore the initial years of settlement and adjustment from 1765 through Ca. 1790. It will also briefly describe several of the major changes which occurred in Louisiana between 1699 and 1900. It will focus on changes, but not go into details of Cajun culture during that period. "Traditional Cajun folk culture" will be dealt with in other galleries.

After exiting the history gallery, the visitor will enter a kind of central hub. In this location the GEOGRAPHY OF ACADIANA--the natural setting of Acadian culture is dealt with. After examining the maps, relief maps and diagrams, the visitor may select one of several galleries. Each of the galleries relate to different aspects of Cajun culture and life:

1). FAMILY AND SOCIAL LIFE AND FOLKLORE

2). MUSIC

3). MATERIAL CULTURE

4). LANGUAGE AND LINGUISTICS

5). ECONOMIC LIFE, THE PRESENT AND CULTURE CHANGE

If necessary, portions or all of two or more of these could be combined. For example, two galleries might share the same folklife demonstration area (see below).

We anticipate that most of the five cultural exhibit areas will be organized in the same fashion. As one enters the gallery space he is given basic information on the institutions of that subject as well as artistic impressions and photographic interpretations. Information is conveyed through static displays, interpretive exhibits and through sensory-oriented exhibits. As he proceeds to the far end of each gallery, however, he discovers a relatively larger and more elaborate setting--a folklife demonstration area.

Here, a semi-naturalistic setting is provided. The visitor discovers a bit of Cajun life, proceeding as it would in its natural setting (either present or past). Each visitor is a guest in the setting and may even become a participant in it.

Specific Galleries and Services- Lafayette

The following discussion relies heavily on the list of artifacts outlined in E-16, the Artifact Inventory. That list, in turn, refers to sections of the individual chapters in this report. It should be noted that all of these documents are suggestive outlines, rather than completed designs for a museum. Each individual display requires further development by a team of specialists. Each team should include an academic specialist (historian, anthropologist, linguist, geographer), a specialist in the design of museum interiors, and an artist or exhibit craftsman. Additional information is required in order to complete many of the exhibits suggested here. Each of these suggestions will have to be checked for authenticity and many will require expansion. Orientation Gallery

The primary purpose of the Orientation Gallery is to provide the visitor with a location where he may receive a verbal introduction to Cajun culture and to the Museum. Such instruction will be provided by the Museum staff. An information desk is located in the center of the Orientation Gallery. Here the visitor may speak with staff members and obtain a plan of the museum, road maps of the state and informational brochures on the area. At the same time, important additional functions will be provided. The gallery supplies the visitor with his first look into Cajun life. The visual aspect of this area should not be neglected. A collage of the sights, (and perhaps a few of the sounds and smells) of Cajun life should surround the visitor, teasing him to move onward (II-6, II-27, IV-1). Emphasize the textures of Acadiana here, as well as its visual appeal. Here, too, a few informational exhibits may be placed, for example Artifact I-2, and a mural depicting the entire history of the Cajuns.

Bayou Book Shop

Adjacent to the information desk is a book shop where most of the currently available books on Cajun culture and on Southern Louisiana are available. Since few commercial bookstores make it their business to keep a complete supply of books on Louisiana on hand at all times, we recommend that this bookstore be planned as THE location for anyone wishing to find unusual information of Southern Louisiana. Here the visitor will discover both popular works and a stock of technical reports on subjects as diverse as geomorphology, archaeology, climate, genealogy, biology, architecture, history, ethnicity, population and agriculture. We recommend that the culture center support the publication of a special series of reports on specific aspects of Cajun history and Cajun culture. Many of these reports may be abstracted from this volume.

Also in the bookstore the visitor will find an excellent selection of maps, both current and historic. USGS topo sheets should be sold here (I like the new 1/100,000 series--they are excellent for automobile touring). Cajun music available on records and tapes should be available. Both photography and works of art (original and duplicated) should be stocked, as well as a sampling of some of the better Native Louisiana handicrafts. Basketry, wood carving and weaving should be prominently displayed, but please LEAVE OUT THE TRINKETS AND JUNK!

We urge that the museum bookstore be provided with sufficient space so that it can accomplish its task without undue crowding or limiting of its selection. Wonderful things are available on southern Louisiana. An excellent selection of them will do much to enhance the status of

the Museum as a prime center for anyone interested in this area. A tastefully appointed and well-run bookstore/gift shop will also help to support the culture center financially. This suggestion is in line with our view that the primary purpose of the Culture Center is to serve the people of the area, as well as visitors.

Cajun Cuisine Cafeteria

Another way in which the Culture Center should serve visitors from the area and from outside the state is to provide an exemplary sampling of Cajun cuisine. This can best be accomplished by establishing a Cajun Cuisine Cafeteria or Snack Shop. A cafeteria line will allow visitors to sample a variety of local dishes. No full meals should be served. Rather, each individual serving should be small, like an Hors d'oeuvre. We recommend that only about ten to fifteen food types need be served at each setting. We recommend that there be only two settings--morning and afternoon/evening. A really complete menu might look something like this:

Le Petit Dejeuner de Lafayette

(A traditional Cajun Breakfast)

Boudin Pain Perdue Coush-coush

Frômage à la crême Créole aux fraises

Gateau de sirop Croquignoles

Café-au-lait

Afternoon

Stuffed or marinated mushrooms		Cajun popcorn
	Corn bread	
Pan Fried Okra	Gumbo vert	Pain Patate
Turtle (or other)	Gumbo File	Shrimp Jambalaya
Fried Catfish	Stuffed Mirliton	Shrimp salad

Bread pudding with raisins and cinnamon,

topped with meringue and rum sauce

Pecan and Brown Sugar Pralines

Café-au-lait Café Brulot

An inexpensive recipe book of the dishes served in the cafeteria should be distributed at minimal cost. Cook books will be available in the bookstore. The bookstore or cafeteria should also sell typical examples of Louisiana foods in cans or bottles, suitable for carrying or shipping: Crawfish and turtle Bisque, Tabasco, sauce piquante, etc. (Artifact II-22).

History Gallery

As one enters the History Gallery from the Orientation Gallery, the visitor faces a wall-size electronic map of the North Atlantic and surrounding lands (Artifact I-60). A sequence of lighted arrows and dates trace the movements of the Cajuns from France to Acadie, and finally into Louisiana. A tape-recorded lecture provides information on the Acadian odyssey. The map is electronically programmed and indicates

the dates of each major movement of the Acadians. I recommend that benches be available so that anyone wishing to watch the entire sequence might sit down.

As he moves on into the History Gallery, the first exhibits he encounters deal with the French homeland and some of the reasons the Acadians left it. Artifacts I-8, I-9, I-5, and I-10, in roughly that sequence.

The next group of exhibits deals with Acadie (Nova Scotia): I-6, I-3-4, I-7, I-33, I-35. Following this, the Grand Dérangement is considered: I-1, I-34. As the visitor prepares to depart this area, he steps through a door into I-36--a panoramic painting of a tragedy at sea during the Grand Dérangement. He continues on to other scenes of the Deportation (Artifacts I-37, I- 38). Following this he steps into a larger and more complex gallery space. It deals with the arrival of the Acadians in Louisiana. See artifacts Nos. I-34, I-38, I-39, I-40, I-41, I-42, I-43, I-45, I-46, I-47, I-48. I-51. Before leaving the History Gallery, the concept of Today's Cajuns and their ethnicity is introduced (I-49).

Geography Gallery

The purpose of the Geography Gallery is to introduce the visitor to the complexity of the physical setting of Acadiana. The principal physiographic provinces (marsh, swamp, bayou, prairie, hill country, watercourses) are depicted and described. Unusual physiological features such as pimple mounds are introduced. The natural resources--mineral, floral and faunal--are discussed. This gallery is also concerned with the human adaptations which made this area not only livable, but highly productive.

I recommend that the first exhibit seen as one enters this gallery be a large scale relief map of part of Acadie. The principal kinds of settlement areas and land utilization practices, prior to the deportation, are outlined (not listed in the Artifact inventory).

The first grouping of artifacts in this gallery deals with the physical setting of southern Louisiana: (Artifacts IV-8, I-22, I- 23, I-65, I-66, I-16). Another set of exhibits examines the wildlife of Acadiana (IV-5, IV-6).

A second group of artifacts depict Louisiana in the earliest days of settlement (Artifacts I-68, I-69, I-70, I-14, I-20, I-41 (if not placed in the history gallery), I-52, I-53, I-55), and the adaptations of Creoles, Cajuns, Spanish and other groups to Louisiana (I-19, I-24, I-25, I-26, I-29, I-54, I-67).

A third set of artifacts deals with the difficulties of life in southern Louisiana through the years (IV-7, I-30). From this point, the visitor may select one of several different galleries to explore.

Folklore and the Family Gallery

The largest and most complex gallery is devoted to the traditional family, to social life and to folk culture. The first section deals with the arrival of Acadian families and what happened to them immediately after their arrival (I-43, I-42, I- 59). The development of an ethnic personality profile may also be dealt with here (I-50). At this point the visitor passes into a section which deals with the nature of the traditional Cajun family (II-2, II-3, II-5, II-7). Then cultural and ceremonial aspects of the traditional family are dealt with (II-4, II-8, II- 1). At this point, the Folklore and Folklife of Acadiana becomes the principal focus of the gallery (II-9, II-12,

II-13, II-14, II-15, II-16 and II-17). Extra-familial ceremony is represented by dramatic slide shows on Rural Cajun Mardi Gras (II-18) and All Saints day (II-19). Cajun cuisine may also be dealt with in this location, if the Foodways Cafeteria has insufficient space (II-21, II-22, II-23, II-24). Other displays which might be included in this section include (II-27, II-28).

At the very end of the gallery, a folklife demonstration area will be found (I-44). Here the visitor approaches one or two, full sized Cajun houses. Each has been split in half so that a full view of the interior is provided. Each house and its gallery acts as a stage for ongoing folklife performances. Cooking, weaving, spinning, carding, dying, quilting and basket-making are among the kinds of demonstrations which can be carried out here, whenever a performer is available.

The Cajun Language and Speech Gallery

Because it is specialized and deals with a rather technical subject, this gallery will be the smallest, containing only a few displays. The should include:

III-1	III-3	III-3
III-4	III-5	III-6
III-7		

I recommend that the Folklife Performance area be something other than a house, which is already provided in I-44. Since folktales will be told here, I would recommend a location such as a barn, stable, porch or dance hall.

The Material Culture of Acadiana

The Material Culture Gallery treats several topics: architecture, furniture and weaving and clothing. The first and largest portion of the gallery is the architectural section. The artifacts for this exhibit are described partially in VI-2 and VI-3 and partially below.

Vernacular Architecture

An exhibit on the evolution of Louisiana's Acadian vernacular architecture may be one of the most dramatic and interesting of the entire Acadian Cultural Center. The unique architectural patrimony of southern Louisiana is one of the most important legacies of the French population to American culture. Much of it still survives on the landscape but most of what exists remains unappreciated by both visitors to the state and, unfortunately, by our own citizens as well. Because of this, old houses which are admittedly difficult and expensive to maintain, are discarded and destroyed at an increasingly high rate. Many great and small Acadian houses, built during the Colonial period or shortly thereafter, have been destroyed in the past twenty years. So decimated is this patrimony that major types of buildings, once commonplace, have ceased to exist altogether. Yet, despite this destruction, Louisiana's creole vernacular architecture still remains the most distinctive and elegant architectural tradition surviving from the colonial period. In order to preserve it we must illustrate its importance in an effective way. What we are communicating, more than anything else, is values; but to enhance appreciation we must educate people about the history of their tradition and the forces which combined to shape and develop it.

In order to accomplish this, a special setting is required. The story to be told is complex and three-dimensional. It must be presented in such a fashion as to illustrate the historical and constructional complexities of the tradition. An appropriate exhibit will require considerable space and the planners of the Center should be prepared to devote a reasonable proportion of the entire exhibit to this purpose. I recommend that a permanent exhibit space of approximately seven hundred and fifty square feet be set aside to illustrate this story. Within that space a running diorama averaging four feet deep by seventy-five feet in length will hold a series of elements, each depicting one stage in the development of the architectural tradition. The entire exhibit will be divided into approximately twenty units (averaging 3.75 Ft. in length each). Of course, this exhibit might be wrapped around the walls of a room, rather than being all set in a single line.

What is to be shown?

Three principal kinds of materials will be used to illustrate the history of Acadian architecture:

1) 3- dimensional dioramas,

2) graphics, maps, and photographic prints, and

3) explanatory panels.

All three must be carefully integrated in such a way that each complements the other while most effectively communicating its own portion of the story. Most of the exhibit will be devoted to the culture history of Louisiana's French architecture. Some basic questions must be answered first:

Q. What is the relation between Acadian and Creole Architecture?

A. Acadian architecture is both unique and at the same time, integrated into the larger Creole tradition. It may be considered a major sub-variant of Creole (or Louisiana French) architecture. Acadians adopted in large measure the architectural forms and values they found here in Louisiana at the time of their settlement. They also brought something new to that larger tradition. Eventually those two separate French traditions blended together so that many Acadians adopted Creole values while non-Acadian Louisianians adopted Acadian forms. Thus, what we are really telling is the story of Louisiana French architecture--a story in which Acadians play a prominent role.

Because of the intimate relations between Creole and Acadian, the appropriate subject of the architectural exhibit is the entire French Creole tradition, and the place of the Acadian within this larger tradition.

Q. How far back should the story be traced?

A. When the Acadians arrived beginning in 1764, they found a well-developed extant tradition. Much of this they adopted as their own, so the story of this adopted tradition should be told in full. The formation of Louisiana's French tradition may be traced back to its origins in the period 1699-1730 in Louisiana and the Gulf Coast.

It is not possible to understand the forces which shaped Louisiana's French architecture unless one examines the stages of French culture and history which preceded Louisiana settlement. Because

of this, I believe that several units of the display should be devoted to the principal predecessors. Included among these should be:

1. The Seine River Valley tradition Ca. 1650-1710.
   The Chateau Tradition (a minor rural chateau).
   The long-house tradition of Western France.
2. French Quebec in the period 1650-1710. The Quebecois cottage.
3. A Spanish West Indian Creole hacienda Ca. 1730.
4. The domestic architecture of Poitou (Loudun), Ca. (if any accurate information is available on this).
5. Acadie: an Acadian farmstead on the eve of the deportation.
6. A French West Indian plantation in Guadeloupe or Saint Domingue, Ca. 1730. Quarter's houses, grinding mill.
7. An early Louisiana Creole indigo plantation, Ca. 1740. Class I structures, formal gardens, pigeonniers.
8. A raised Class II Creole farmstead, Ca. 1765, on the eve of the Arrival of the Acadians.
9. A Class III Creole townhouse Ca. 1765.
10. A First Generation Acadian settler's cabane, Ca. 1770. A thatched hut, palmetto walls and roof.
11. A Second Generation Acadian farmstead. A poteau en terre structure, no gallery, merrain roof, long house tradition. Ca. 1790. Mud chimney, outside kitchen.
12. A third generation Acadian house Ca. 1800, 2-room module, bousillage and timber frame, integrated gallery, salle et chambre, raised on blocks. Creole tradition. Brick chimney.

13. A fourth generation Acadian cottage. Nineteenth century type, 2 equal-sized rooms, shingle roof. Loft used as sleeping space, gallery stairway.
14. An eastern type 19th century Acadian cottage. Caribbean influence with doors only arrangement, no front stair.
15. An Acadian Vacherie on the prairies.
16. An Acadian sugar Plantation. Lady of the Lake. 1820. Bayou Teche. An old-time sugar house with pots and a three-drum mill. Quarters lane, plantation store.
17. A trapper's cabin, early 20th century. Various types of old boats illustrated in a cypress swamp.
18. Construction of an Acadian house, early 19th Century. Hand hewing of logs, a pit saw in operation, laying out the frame or roof truss on the ground, applying bousillage, white-washing the facade.
19. Early 20th century community with Acadian cabin, church and graveyard with whitewashed graves, bungalow, shotgun, Anglo-Acadian housetype (Bluffland?).
20. Mid 20th century scene. Old bousillage cottage, now abandoned, house trailer and slab ranch house, modern tractor or shrimp trawler.

In addition to the dioramas, other illustrations are required to fill in the picture of the culture history of this complex tradition. Large-scale maps of France (with housetype regions designated), French Canada (Quebec to Nova Scotia), the French West Indies, and Louisiana should be displayed. Each map should have around it, sketches of some of the typical features contributed by that region.

Old photographs illustrating house construction, house moving and daily life on the Acadian farmstead in the nineteenth and early twentieth centuries should be presented greatly enlarged. Another illustration would be an exploded perspective view of a typical Acadian cottage. In this picture each major structural member would be named in French and English, and its culture history illustrated. For example:

> Arbaletrier (literally "tree piece"), Truss Blade. Derived from Western France, coming into common use in vernacular architecture Ca. 1500, perhaps as a part of the adoption of Renaissance architecture and Neo-Roman (Palladian) classic traditions of building. This member was common in all French carpentry traditions between 1650 and 1750, but passed out of use in Louisiana beginning about 1790.

Specific maps showing the distribution in Louisiana of specific culturally diagnostic architectural features (the outside staircase, the false gallery, the all-door facade) should also be used. These are available for the most part from Edwards (1982).

Comparative diagrams of culturally diagnostic architectural features and their distributions or evolution should be used. I suggest the variety of roof trusses as one example.

Historic American Building Survey illustrations of Acadian architecture should be used, full size. Certain paintings such as I-63 and I-70 might be included here.

Furnishings and Objects

As the visitor passes between the models and dioramas of the architecture exhibit, he enters a full-scale interior setting in which typical examples of Acadian furniture are exhibited (II-20). At the end of this gallery, also in a naturalistic interior, is a folklife exhibit dealing with Acadian textiles (XIII-1). Here a loom and spinning wheel are set up and the processes of spinning, weaving and dying can be seen in operation (II-10). Early Acadian dress is also exhibited (I-59), as are typical textiles and other products (II- 11). Acadian handicrafts might also be exhibited here (IV-4). An alternative possibility is to incorporate the textile exhibit into the folklife gallery.

Cajun Economy and Culture Change

Like the family and material culture galleries, this is a rather large and complex gallery. It covers the entire period of Cajun occupation in Louisiana, and it deals with a wide variety of subjects. Among the specific displays recommended are paintings of early Louisiana and the activities of the Acadians (I-12, I- 13, I-14, I-20, I-21, I-27, I-28. Artifact I-31 deals with the impact of slavery on the Acadians over the years. I-32 celebrates the success of prominent Cajuns. Several of the exhibits which deal with early Acadian subsistence and commercial activities might be placed in this gallery also (I-52, I-53, I-54, I-55, I- 56). A panel on the commerce and industry of the area should be given prominent display (IV-9). Economic calendars of the seasonal round--one for basic agricultural and economic activities and one for hunting and fishing--should be made about five or six feet in diameter and illustrated with seasonal vignettes (I-57). The sport calendar might be accompanied by examples of outdoor art (IV-4), and perhaps by illustrations of typical animals

and fishes (IV-5, IV-6). The art of particular activities such as fishing should be dealt with here (IV-10, IV- 11).

The section on Culture Change deals with the changes which have occurred in Acadiana over the past two and a quarter centuries (I-62, I-71, II-28). Artifact I-35 is an important display which summarizes the principal causes of culture change among the Cajuns since their arrival. The economic difficulties of life in southern Louisiana might also be dealt with here, instead of in the Geography display (IV-7).

One recommendation for the folklife exhibit in this area is a semi-active country store. The visitor would step up upon the front gallery, enter the door and proceed down the center, viewing shelves crammed with both modern and old-time products. If a sufficient number of commercial products could be found, the store might actually function as a store. Copies of old-time money (French piastres and sous, and Spanish pieces of eight, two bit pieces, etc.) might become the media of exchange. Among the products which might be purchased could be antiques, locally made furniture, recordings, canned food, handicrafts and clothing. In this way the commerce of southern French Louisiana would be displayed in a natural setting. Another possibility for this folklife exhibit would be an old-time soda fountain and drug store.

Cajun Music Gallery

The final gallery must be so designed that it can communicate directly through the playing of music and yet not interfere with other visitors in the same gallery and adjacent spaces. This may be accomplished with listening booths (V-4, V-6). Interspaced between the active displays will be those of the informational type (V-1, V- 2,

V-3). The most dramatic exhibit should combine a display of native Louisiana instruments with a slide show showing the musical scene and an arena in which the sounds of Cajun and Creole music are heard (V-5). The best musical folklife exhibit would be the adjacent auditorium, where live bands could play. Visitors would exit directly from this gallery into the auditorium. As a substitute for the times when live entertainment is not available, a special area might be set aside with examples of Cajun percussion instruments. Here visitors might be encouraged to pick up the instruments and play along with the recorded music (soundproof this area!).

External Exhibits

In the Lafayette center the external exhibits are set in a rather limited space. Yet this space is generous enough that something of the feeling of an Acadian community might be reproduced. We recommend that two complete houses be set up here, one from Eastern Acadiana and the other a Western housetype (VI-1). Since this area is adjacent to the water, a typical bayou setting should be recreated in miniature. Unlike the houses at the present Acadian Center, the scene should replicate everything which would be found in and around Cajun houses on a typical day. A pirogue is drawn up on the bank, and nets and seine are spread out to dry. Laundry is hanging from a line. The tools and implements of gardening lie in and around the house and a garden (just a few rows of crops) is in its natural state for the season. The galleries have chairs or swings hanging. Furniture and domestic implements typical of the 19th century lie scattered about.

The most knowledgeable and experienced restoration architects in the state are Sid Gray (504 642-8526), and Robert Smith (318 332-8252).

Obviously, such an exhibit would have been carefully cared for. Visitors could not be permitted to walk everywhere freely. This trouble would be worth the effort, however, if something of the nature of on ongoing life was communicated. Guides at the Center might give walking tours of the area, explaining the every day activities of two typical families. Later, an outdoor oven (II- 25), a Cajun barn, an outdoor kitchen (II-26), and even an old wooden oil derrick (IV-2) might be added in time.

The Prairie Culture Center

The focus of this center is the prairies and the performing arts. Crafts and foodways are also to be emphasized here. Several kinds of exhibits should be commissioned specifically for this center. A series of dioramas: THE EVOLUTION OF TRANSPORTATION ON THE PRAIRIES. We recommend a series of about seven coordinated dioramas illustrating the history of Eunice or a prairie town. The dioramas would vary between four and ten feet in length; all would be three feet in depth and roughly four feet in height. Scenes emphasizing the development of transportation facilities and methods would be depicted. At the same time, the evolution of rural and town architecture would also be an integral part of this exhibit. Beginning with pre-Civil War transportation, each diorama would represent a twenty year period. For example:

1. A cattle drive on the prairies, 1830. A few scattered French and Anglo house types, the Anglo houses (I house, Midwestern type), standing alone out on the prairie. The French houses along the water courses.
2. A Civil War period scene, 1860s. Building the first railroad. Perhaps a trestle over a river, with a steamboat bringing supplies.
3. An early railroad, 1880s. An American class passenger locomotive with open vestibule shorty coaches and baggage cars. The locomotive is in bright polished brass and red and black paint. A small prairie whistle-stop town with buckboards and farm wagons.
4. Early auto transportation and the railroad station in Eunice, Ca. 1910. Buggies and farm wagons still in use. However, the first Model A cars are seen, and perhaps a motorcycle. People climb onto their porches to watch the express passenger train go by. The first feed grain store has come to town.
5. Great steam locomotives of the 1930s, dirt roads with a few trucks and cars. The oil boom, and rice farming activities. 34' to 40' freight cars. Some art deco types such as the Bordon streamlined milk cars. Some billboard cars, many cattle cars and Fruit Grower's Express. An old time gravity fill gas station. The first theater has been built.
6. Developments of the 1955. Highway transportation now becoming dominant. Paved highways are present. Railroad

passenger service still common. Modern streamlined, lightweight coaches. 50' Freight cars. Early covered hoppers. Indoor plumbing is now common.

7. Eunice or a prairie scene about 1980. The railroad is still present but used only for freight. Diesel locomotives have pushed the old steamers aside. 80' and 90' tank cars, flat cars and auto racks are common. Unit trains of coal and grain (covered hoppers). Automobiles are now everywhere. Air conditioners are common in the buildings.

We recommend that these dioramas be built all to the same scale, and that 1:87 (HO Scale) be used, both because it is economical with respect to space and because there are an enormous amount of ready-made kits and models to select from in this scale, vastly reducing the expense of scratch-building. The variety and level of detailing in this scale is excellent. It would be possible to build all models of exactly the same scene, if sufficient information could be gained. Of course, everything would have to be culturally appropriate for each time, so a considerable amount of detailed research in old newspapers, etc. would have to be done. There are several model makers in Louisiana who could do a wonderful job on such an exhibit. For more information contact American Brass, P.O. Box 65091, Baton Rouge, 70896.

One exhibit on rice should be present here. The growing, harvesting, threshing and selling of rice should be illustrated. A series of photographs could be used (see M-1).

Exhibits on Cajun music are most appropriate here. Any of the exhibits in Part V (1-6) in the artifact inventory could be modified (made smaller) and employed here.

Any of the exhibits on foodways mentioned above are also appropriate here, for example II-21.

Several of the exhibits on material culture, handicrafts and furniture might also be modified for this center (II-20).

Several of the geographical exhibits devoted to the prairies could be reproduced here, particularly I-14, but also: I-15, I- 16, I-65, I-64, I-54, I-53, I-50, I-29, I-28, I-12. Exhibit I-25 should be redone with an anse community in mind.

The Wetlands Culture Center

The Thibodaux center should be devoted primarily to swamplife and to the exploitation of the marshes, the lower stream courses, the bays and the Gulf. Hunting, fishing, crawfishing, oystering, shrimping, etc. should be emphasized. In addition, industries which flourished in this area, particularly the lumber industry (IV-11) and the oil industry (IV-2, IV-3) should be highlighted. Displays which might be appropriate for the Thibodaux center would include IV-4, IV-5, IV-6, IV-7, IV-9, IV-10, and IV-11. In addition, however, smaller and similar versions of some of the displays which should be set in the Lafayette Center might be located here as well. For example, an exhibit on local music and another on bayou cuisine would each be highly appropriate.

The exterior display should emphasize the watercraft of lower Louisiana. Thus, Exhibit IV-12 should be given full expression along the banks of the bayou at this location.

RECOMMENDATIONS

by: Glen Pitre

RECOMMENDATIONS

Glen Pitre

What follows are recommended items for inclusion in the Acadian Culture Center exhibits. The list is broken down into MOST IMPORTANT, the items which really must be included; IMPORTANT, that which is worth seeking out; and OF INTEREST, things to include if there's room.

Within those three broad sections, the items are broken down into seven categories. Of artifacts Outdoor and Indoor do not presume to make aesthetic choices but rather only to give a rough idea of size. Graphic includes photographs, maps, etc. Recordings might be audio, video, or film. Specimens would be preferably live but could include mounted or otherwise preserved plants and animals. Live demonstrations might lend themselves to public display. Sites or already existing locations can be identified.

<u>Most Important</u>

Outdoor
 Pirogues
Indoor
 Passe-partout saw and wedges used in cypress lumbering
 Anything made of cypress, and virtually everything was made of cypress
 Cane knife
 Dried shrimp

<u>Recordings</u>
 Hurricane

Graphic
 Detailed map of bayous and canals (with dates), but also marking principal inland water routes
 Hurricane pictures
 Projected coastline maps.

<u>Specimens</u>
 Ducks, geese, coot
 Nutria, muskrat, alligator
 Fresh: catfish, crawfish
 Salt: shrimp, crab, oyster
 Cypress trees
 Spanish moss
 Sugarcane, cotton

Live Demonstrations

Sites

Laurel Vallley Plantation, near Thibodaux, most complete in America in number out outbuildings remaining

Fourchon Beach, accessable by road, can see dozens of oil platforms from beach, witness coastal erosion before your very eyes; not recommended for swimming

Traditional boatbuilding, Nicholls S. U. campus

Important

Outdoor

Cross section of mature cypress, 7 or 8 feet across

Old-time wooden derrick, not as big as you might think

Cast net, seine, trawl, paupiere

Tranasse with pirogue

Pieux fence

Sugarcane hoist

narrow-gauge railroad (dummy)

Shrimp drying platform

Indoor

Model of landforms: chenieres, bayou, barrier islands, natural and man made levees

Traps, molds, pelts

Duck decoys, traditional and modern

Crawfish traps, net

Oyster tongs and dredge

Recordings

Graphic

Map with routes of major hurricanes

Plans of major oil field boat types

Specimens

Mosquitoes

Mule

Live Demonstrations

Cordelling a boat with a mule

Throwing a cast net

Sites

Le Petit Caporal, oldest boat in Golden Meadow, on Highway 1; one can see at least a dozen other boat types in the water for the 10 miles before you get to Golden Meadow

Atchafalaya levee

Old River Control Structure

Leeville Bridge, scenic overlook of marsh, bayous and canals

Intracoastal canal west of Larose; dozens of workboats docked
Crawfish ponds along interstate west of Henderson
Pecan Island, as cheniere landform
Netmaking, wooden boat building, several spots along lower bayou Lafourche

OF INTEREST

Outdoor
Slave baracoon, as might have been used by Jean Lafitte
Various types of oilfield work boats

Indoor
Duck calls
Bowie knife
Moss mattress, bousillage

Recordings

Graphic
Map showing the advance and retreat of the limits of settlement toward the coast
Map contrasting different surveying methods, arpents vs grid
Map showing oil well locations onshore and off, salt domes

Specimens
Brahma cattle
Oyster drill conch and drum fish

Live Demonstrations

Sites
Coast Guard station on Grand Isle at Barataria Pass, can see Lafitte's lair Grand Terre and Fort livingston from point; state park nearby
Old Catholic cemetary, above ground graves, inscriptions in French, pictures framed on the tombs

RECOMMENDATIONS

by: Elmore Morgan Jr.

RECOMMENDATIONS

Elemore Morgan, Jr.

My final comments would parallel some of the comments and ideas I have proposed in the planning sessions of our consulting team. In those meetings, I tried to express a concern of mine that the final results of our efforts, namely the facilities and the exhibits they house, will successfully reflect what I perceive to be some of the essential character traits of the Cajun people. In speaking of such things, one is talking about mood and ambience, about perceptions that would appear to be purely personal and subjective. In fact, I think there was general agreement and shared perceptions among most of the consultants when these issues were discussed, and I don't think that striving to achieve final effects that reflect these basic character traits and these qualities in Cajun life is as fuzzy an endeavor as it might sound. To be specific, in my own case, I have lived for the past fourteen years in a rural area of the prairies some twenty miles SW of Lafayette, in a community that is almost completely Cajun. Many of these farm families have lived on the same land for four generations, and in my experience with these people and other Cajun people, one commonly seen character trait is frugality, a respect for doing things economically and resourcefully. In one of our recent meetings, Randall Labry expressed a similiar idea, and pointed out that he associated these traits with the textures and surfaces of certain materials--such as old worn cypress, wood floors that have been washed and washed. We talked about household interiors that had a bare, sparse, even austere quality, some of which was an honest reflection of a lack of luxury and of making the best use of what you have.

Thus, the famous Cajun character traits of knowing how to let go and have a good time when it's time to have a good time can be understood as a well-earned release for people who have worked hard and without much extra margin during the week. Other character traits which came out in our discussions which seem worth mentioning are a natural wariness, an ability as Barry Ancelet puts it to stay " out of focus ". This wariness goes hand in hand with adaptability, and certainly this has been and remains a prime Cajun trait. In this regard, I refer you to the final chapter in our book The Makers of Cajun Music in which Barry Ancelet makes the point that some of these traits are reflected in Cajun music. Finally, although the Cajun can be wary, even taciturn with a stranger, there can be no doubt about the warmth of Cajun family life. As Jay Edwards points out, outsiders often notice how embracing family life appears to be and how genuinely sociable and hospitable Cajun people are.

I would hope that those who design the buildings and the exhibits would be especially sensitive to some of the qualities I have mentioned and that these traits might be both implied in subtle ways and expressed explicitly. I would feel disappointed if the final result presented Cajun culture in a way that was alien to it. One has seen examples of travel magazines that make every place look the same or of stereotyped forms applied regardless of content. I hope there will be enough time not only to investigate fully but to reflect and absorb.

Before concluding, I would like to repeat several specific suggestions made previously:

1) I recommend designing a large scale (20" to 50") dynamic light display map in the Lafayette Center showing the whole of South Louisiana, stressing the elementary geographical factors (Mississippi River, Atchafalaya Basin, marsh, prairie, bayous) which affected the development of Cajun life.

2) Construct a similiar map to show the whole Acadian story, from France to Canada to Louisiana.

3) Some of the artists and photographers I have listed should be considered for commissioned work or assignments. In particular, I would like to recommend Randall Labry as an artist whose work conveys especially well some of the essential qualities in Cajun life which I tried to describe above.

As a final comment, I would like to underscore another idea which was discussed by our consulting team, namely the idea that we are dealing with a culture that not only has a past but one that is alive and changing. Furthermore, since resiliency and adaptability may be seen as distinguishing traits of the Acadians, one shouldn't be surprised that Cajun culture today is accepting and absorbing new influences. For example, in the past years, partly through the efforts of the Council for the Development of French Louisiana, French Louisiana has been brought to the attention of other French speaking areas of the world and through exchange programs, increased travel and cultural events, many reciprocal relationships have developed between French Louisiana and other parts of the world. The first Festival International de Louisiane held in Lafayette this past July, presenting performers from France, Canada, Haiti, Africa as well as Louisiana, was an outstanding success and serves as a good example of the kind of new growth that is being grafted on the root stock of Cajun culture.

One hopes that the facilities and exhibits of the Acadian Center will be designed to take into account this "living edge" of the culture and that programs will be developed which permits important changes which occur in the culture to be reflected in the Center. It would appear that this sort of thing is already underway in the programs currently being presented at the Liberty Theatre in Eunice. Also, I would hope that programs similiar to these underway in the Jean Lafitte National Park which encourage local inhabitants to continue to give interviews might be developed for the Acadian Center. In so doing, it seem to me that the Center facilities will function like two way mirrors, reflecting information about Cajun life and the Acadian heritage outward to the general public while at the same time permitting the Center to receive information from the surrounding culture.

RECOMMENDATIONS

by: David Barry

RECOMMENDATIONS

David Barry

French in Louisiana

Situation of the French Language in Louisiana

This section should be made up of maps from Richard Guidry's work showing linguistic demography through selected lexical items and/or phrases within the French-speaking region. No other documentation has been undertaken which would satisfy the criteria from a linguistic point of view. Other related works are strictly polemic in nature and deal more specifically with the socio-cultural or educational nature of language usage, not language itself. If something of this nature (socio-cultural-linguistico- cultural) were felt appropriate, the attached article, "Biculturalism and Bilingualism: The Cajun Experience", can be included. Illustrations of Louisiana French Variations: oral, written, universal

Oral

Dialects or variants of the spoken langauge should be incorporated from recorded holdings or video taped segments of the Center for Acadian and Creole Folklore, under the direction of Barry Ancelet. Choices should be made to represent geogrpahical areas, age groups, content, male/female, intonation and prononciation or phonology. [This selection should still to be done, aside from the present report.]

Written

Illustrations should be restricted in the linguistic context to materials recently developped for teaching (communicating) Louisiana French as a language phenomenon, i.e Shirley Abshire and David Barry, Le Fran ais cadien, unpublished textbook in preparation (Lafayette, 1987); James Donald Faulk, Cajun French I (Crowley: Cajun Press, 1977); David Emile Marcantel, Notre Langue Louisianaise (Jennings: Editions Louisianaises, 1986); Randall P. Whatley and Harry Jannise, Conversational Cajun French I (Gretna: Pelican Publishing Co., 1978).

Selections:

1. Abshire and Barry, cf. attachment. [level - secondary, adult]
2. Faulk, pp. 192-195. [level - secondary]
3. Marcantel, cf. attachment. [level - elementary, primary]
4. Whatley, p. 12-15. [level - secondary, adult] B. Ancelet's article, "Fran ais, cadien, cadjin, kahjan?: Teaching the Problem Language in Louisiana", could be added for background if needed (cf. attached). Louisiana French: A Universal Abstract? Cf. attached paper in French; translation forthcoming in a few days. "La Renaissance potique en Louisiane: Reflets culturels"

Linguistics

Guidry's work showing linguistic demography through selected lexical items and/or phrases within the French-speaking region. No other documentation has been undertaken which would satisfy the criteria from a linquistic point of view. Other related works are strictly polemic

in nature and deal more specifically with the socio-cultural or educational nature of language usage, not language itself. If something of this nature (socio-cultural-linguistico-cultural) were felt appropriate, the attached article, "Biculturalism and Bilingualism: The Cajun Experience", can be included. Illustrations of Louisiana French Variations: oral, written, universal.

Oral:

Dialects or variants of the spoken language should be incorporated from recorded holdings or video taped segments of the Center for Acadian and Creole Folklore. Choices should be made to represent geographical areas, age groups, content, male/female, intonation and pronunciation or phonology. [This selection should still be done aside from the present report].

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RECOMMENDATIONS

by: Ruth Fontenot

RECOMMENDATIONS

Ruth Fontenot

Modern "Cajun" Cuisine

a. Demonstrations

Food demonstrations should definitely be a part of the Acadian Culture Center Complexes. We suggest a modern kitchen, fully equipped with all conveniences for demonstrations of cooking methods and techniques.

Using old recipes and modern adaptations, providing an outlet or a guide for local and regional prepared foods, recipe books and pamphlets, reproductions and facsimiles of old cookware and equipment - the possibilities are unlimited.

b. Exhibits

Again, the possibilities are limitless. Collections of early cooking utensils, foods in use in early Canadian and Louisiana suisine, Indian lore, exhibits of culinary harbs and spices, models of early outdoor ovens and built-in, usable indoor cooking fireplaces, wood stoves. Depending on the facilities designed for use in the centers, there is an endless variety of exhibits that could be worked up either in a living-museum type of set up, or a static one.

c. Media Programs

A must in today's culture, where one picture is worth a thousand words, media programs present a full range of possibilities. We have seen wide-screen presentations of the cultural aspects of various societies, and their environment, customs, ceremonies, and everyday life.

Multiple slide programs also present a great range of both visual and audio media demonstrations.

Early photographs, blow-ups, three-dimensional objects used in connection with auieo-visual programs - there is certainly quite a number and variety of methods by which both the old and the new "Cajun" culture can be exhibited, and the cuisine lends itself to most of these.

Sights, sounds, touch, taste, and smell are all sensual experiences that can be reached by cooking demonstrations, both live and "canned". We suggest that as many dimensions as possible and feasible should be explored and used for the fullest enjoyment of this unique culture.

RECOMMENDATIONS

by: Barry Jean Ancelet and Mathe' Allain

RECOMMENDATIONS

Barry Ancelet and Mathé Allain

Making Instruments for Cajun and Creole Musicians

An exhibit of traditional Cajun and Creole instruments should include the following elements:

1. Pre-World War I multi-row accordion (Marc Savoy's collection of antique instruments)

2. Post-World War II accordion (Sterling, Monarch or Eagle)Early Louisiana accordion (Sidney Brown, Valentin Lopez, John Hebert...)

3. Recent home-made accordion (Vorhes Stanford)

4. Contemporary accordions (Acadian, Creole, Evangeline, Magnolia...)

5. Italian Acadian Marc Savoy double-row Acadian zydeco accordion

6. Accordion parts (Marc Savoy)

7. An early Louisiana fiddle (Emar Andrepont? I. Benoit)

8. A contemporary home-made fiddle (cigar box: Canray Fontenot, several fiddle players could make one; formica: Wedisson Reed; paneling: Paul Devillier)

9. A contemporary fiddle (Adner Ortego, Warnes Shexnayder...)

10. A contemporary violin (Lionel Leleux, Royne Fontenot)

11. Fiddle parts (Lionel Leleux)

12. A box guitar (Warnes Schexnayder)

13. A pedal steel (Milton Guilbeau)

14. A home-made triangle (Ancelet collection)

15. An instrument triangle (Don Montoucet)

16. A set of bones (Paul Doucet)

17. Foot tub bass (Paul Doucet)

18. An early frottoir (Any hardware store)

19. An instrument frottoir (Champagne's Sheet Metal)

20. Bent soupspoons (Ancelet collection)

21. Wooden instrument spoons (Billy Ware)

22. Photographs of traditional instruments could be used in an exhibit of this sort material (There are excellent isolated photographs of instruments in the collection of Jay Elledge, Lafayette).

23. Photographs of instrument makers at work and of musicians performing with these Louisiana made instruments in a variety of contexts (home, dancehall, festivals) should also be used.

RECOMMENDATIONS

Interview with Dewey Balfa and
Barry Jean Ancelet

RECOMMENDATIONS

Interview with Dewey Balfa

Barry Ancelet

Music Programming

Barry Ancelet: What is the best way to establish a contact with a musician who you will want to play, particularly on an on-going basis?

Dewey Balfa: Are you talking about one person, a solo act, or a group?

B.A.: Either way. There would be cases where individual musicians would come in as performers or as hop presenters and there would also be concert settings where the whole band would play.

D.B.: If I wanted to do a fiddle workshop, I need to have a second fiddler to demonstrate the style of music which is traditional Cajun music that we play in this area. The director of the Festival [Festivals Acadiens] or the director of a workshop, does not know who I can work with and who I can present and demonstrate best with. I think that the persons contracted should have the preference of choosing who they want to work with. If you're contracting me, then I should have the preference of choosing who I want do second fiddle and guitar.

[This is true for] whatever I'm doing. [For example,] if you ask me to perform with a group, don't call me up and tell me "Dewey, I want you to play with so-and-so." A lot of these people are good friends and good musicians, but we do not play the same style of music. And many times they've wanted to put them with me and [because of this] many times I turn work down. I have principles and when I am

up there, I want to have someone who can help me present the type of music I play or who can help me present the progression of Cajun music from the Acadians to World War I-World War II up to today. I can't do that with just anyone. It has to be somebody that I can work with. So, I don't think that a person who is running a festival or a workshop...should tell me [or any performer] who I have to have with me to perform.

B.A.: On a similar note, sometimes, in general, people will want to put together a band because of some combination of personalities...

D.B.: Okay, you mean like an all-star band... It can be an all-star band, but the musicians probably can't play together because they don't have the same feelings.

B.A.: As a general rule then, you would say, when contacting any band, always try to have bands that play together regularly.

D.B.: Leave it to the leader. If I am the leader of a band and you say "Dewey, we want your band to come. We know what you play, what kind of music you represent. We want you to come with your band." Don't tell me that I have to have so-and-so... There are stars of music [who] ninety percent of the time, as good musicians as they are...they can not sell themselves to the public. They can not sell what they do to the public. So, I think when a person is contracted,....it should be left to them. I can't tell Michael Doucet

or Fil or anyone who to bring. They know best what they stand for; they know who can represent and back them in the type of music that they play.

B.A.: Another thing that I've heard you say is that, on general principle, you should as much as possible use bands that are used to playing together as opposed to bands coming together only for that purpose. There are exceptions. We reconstructed Chuck Guillory's band years ago and it worked pretty well. But as much as possible, I think we have tried to use bands at the Festivals Acadiens who play together on a regular basis because they play together well.

D.B.: Yes. On the other hand, sometimes, you have things that you do in another style that you can't do with the people you play with regularly. If my brothers were living, Will and Rodney, there are songs that we could do that I can't with these fine musicians that I play with now. They don't understand what I'm doing because they didn't live it.

B.A.: So whatever the case--general rules of thumb are what we're trying to come up with--as much as possible, try to use bands that play together, that are used to each other. Don't try to put something together and certainly don't try to put something together for somebody. If they want to put something together, let them do it. Don't ever step on their toes.

D.B.: Yes, unless they ask you to assist them. If you call Bois-sec, Bois-sec knows who can work with him, the style of music he does. He knows he can work with Canray... [and] with other people. My advice would be don't tell Bois-sec who to bring unless he asks. For instance, he could say, "I don't have a fiddler or a guitar player... Do you have a suggestion?" Only then, suggest someone.

This is my suggestion. I have found over the years--and I've got a lot of mileage...a lot of experience in this--that people at certain festivals want us to bring big name people, people who have recognition, and put them together. You could put Dennis McGee, Shirley Bergeron, Belton Richard and Michael Doucet together... All good musicians, but do you think that that will come out to be the best possible performance for them? I don't think so. So my personal advice would be that if you want to represent a type of music, you know what the Balfas do or the Ardoins, etc... But I don't think that...the person who is putting on these programs should choose who plays together.

B.A.: What does it take to be a good organizer? What do you recommend in a good organizer?

D.B.: A good organizer, in my opinion, is someone who plans his work. It's not done overnight. If you're going to be a good organizer, you plan your work. For instance, for the Festivals Acadiens, a lot of people think once everything is over, everybody goes home. But the people who are planning next year's festival go to work the next day because what they heard and saw is still fresh in their minds.... So don't wait until the last minute to work on things. Start early.

B.A.: They're planning a Cajun cultural center for Eunice and it's going to focus a lot on music. There's going to be an exhibit area and there's also going to be a performance area. And the way it looks, they're going to try to have performances on a regular basis...

For one thing, it's been suggested that they try very hard not to compete with the dancehalls. I don't think that's what they're there for. What they're going to be trying to do is to present music with commentary, with some information about who this is, where it's from, what it represents, etc. If this is done on a regular basis, let's say a weekly basis, and going back to the idea you just had about getting on it right away and thinking about what you're doing ahead of time, what would you recommend to have a constant or regular reevaluation or rethinking of what they're doing? To consider "Is this working? Who can we ask? Is there anything we can change?"

D.B.: I think a weekly thing might be sort of a lot but then I don't really know the ideas behind the center, what they want to do with the center.

B.A.: They are planning on having some crafts on exhibit but they're also planning on having someone there to demonstrate. Let's say Boo Ledoux might come in and show how he makes saddles or maybe an accordian maker would come in and talk about how he makes accordians. In other words, it wouldn't be everybody every week, but change from time to time.

The same is true of musicians. They want to cover a wide spectrum. So on any given weekend, ...let's say that it becomes established that every Saturday afternoon, there's something going on at the Jean Lafitte Park. It would be regular to the point that every Saturday afternoon something was going on and if somebody is driving through from Walla Walla, Washington and he decides that he wants to stop to see something about Cajun culture, he knows he can go there and see something. He might not know if it's going to be Bois-sec or Dewey Balfa or Mike Doucet, but there's going to be something. But when you set up something on an everyday, permanent basis, it's got to come back over and over again. What's important about that?

D.B.: The really important thing is that we have a lot of beautiful musicians and people who can really play their music, but they can not explain what they're doing. It's not their fault, but I think there should be a committee to decide if, for example, any given musician is able to demonstrate and explain what he does. Can he not only play but also describe in words why he does what he does?

...One person whom I've admired all of my life is Mr. Aldus Roger. He is one of the top accordianists in this area. But you try to get that man to tell you what he's doing, and he can't do it. So I think there should be a committee to decide which musicians need a spokesperson. There should be a committee to evaluate what these people are doing and the Center has to have a plan of what they want to do. If a group can not explain their portion of the program, then the committee should say "We'd like to have your band; we'll have you play

but we need to have a spokesperson to tell the folks what's happening." And it should be planned ahead of time. Then, the committee evaluates another person or another group and maybe they play their music better than Dewey Balfa or Mark Savoy and so on...

B.A.: The kind of spokesperson you're talking about is like the presenters at the Festival of American Folklife?

D.B.: Sort of, yes. The good ones. It's important that this person knows what he's talking about, and is not just pretending that he knows. And if you don't know, then say that you don't know. I've done a lot of workshops and a lot of people say "How can you say, a person with your reputation, you don't know that?" and I say, "How can I say I know that? I don't know it." But when I get back home, I see to it that I learn and the next time it comes up, I can answer your question. I will not pretend that I'm answering your question just because you asked it. I'll tell you I don't know it. But then I intend to know it the next time it's brought up. There's a talent, as you know, to presenting. There's a way of letting a crowd know who people are and what they represent; where they fit in the larger context without stepping on their toes and making the crowd feel like this is un prcheur (a preacher).

B.A.: One of the points that came up between Jane and me this morning was that maybe somebody at some level needs to consider the development of a team of presenters. Take maybe five or six people, preferably from the Eunice area so that you wouldn't have to haul

somebody in from the outside everytime and really work with those people and teach them what they need to know and who these people are. And if they're presenting a new group, then make sure that somebody goes over there a week ahead of time and does an interview to find out things about this group, who they are and where they fit. In other words, some formal preparation of a team of people.

D.B.: That would be fine. But I would like to add that if I want to participate in the Jean Lafitte Center, what I should do as a leader or what a band should do as a group is to get someone to sit down and write a resum, [i.e.] "This is what the Balfa Brothers were from the time they were born on the farm...." Make a brochure of what you're doing....

We have been laughed at for so many years because we didn't know what we were talking about. Most of our people didn't know what Nova Scotia was. How did the word "Cajun" come to be? They didn't know. They didn't know that they were originally from France through Acadia (which is now Nova Scotia) and were expelled or exiled to the southwestern part of Louisiana. These people don't know. It's not their fault and you can't blame them. But most of these people who play music play because they love it. It's a love of life. They want to play for a wedding, a gathering or a cochon de lait. They want to play! But if you put them in front of a mike and an audience and ask them to explain why they do this, they can not do it. Somebody should be there to do it for them and that person should have done his homework.

B.A.: Not everybody has the ability, as you said, to explain. You've learned this over the past fifteen or twenty years working festivals. Nathan Abshire didn't have it. I was able to get out of Nathan who he was and where he fit...

D.B.: Why?

B.A.: Because I knew what to ask him.

D.B.: Because you're a Cajun and you can sit down and talk from your own life experience. And he would let you into his thoughts. You are one of what he is. But somebody who was not of his way of being brought up could not understand that he used to get in his little canoe with his little dog and go along the bayou to pick up moss to fill his canoe or skiff and come back and tie it up. You can understand that because you are from this area. You are his kind of people. He would not have committed himself to just anybody.

B.A.: But you see, my point is, I was able to get that out of him. Now, put him in front of an audience, he can not convey that but I can.

D.B.: Right, and you give him an accordian and he can make the hair stand up on your head.

B.A.: A combination of the two is what I think we're after. There are some groups, like yours, who have their own spokesperson, but they're very rare. With these we would need only minimal presentation. But the great majority of them would need somebody else to be onstage.

D.B.: If somebody hasn't had the experience or a natural ability to talk, we should have trained presenters, who know the true story and are able to convey it.

I was born and raised in Grand Louis. Then I moved to Basile. I have this life, this family thing, family songs. Then you might go ten miles down the road and meet up with another family and their thing is not the same as it is with the Balfas. Back in the early 20s and 30s, ten miles apart was as far away as from here to California.

B.A.: My point is that someone like Nathan Abshire or Don Montoucet is not able to do that in front of a crowd. I've known Don for fifteen years now and I've learned a lot from him and about him. I know what he does and who he learned from. I know who his heroes were. I know where he's been, where he's played and who his mother and father are.... So I can tell this to the people and he doesn't have to. All he has to do is what he does well.

At some point, if it were possible, Jane and I have suggested that there might be a group of presenters they can draw on and who would know certain people. The person who runs the Center would, for example, call and say "Mike Doucet, we would like to show some early Zydeco or rural Zydeco sound and we have these groups on our list. If you have any others, tell us about them and pick somebody that you know. Or if it's necessary to call them, then we go and talk to them now. We have four weeks before things start, so go and talk to them and find out who they are."

But before that, we would have worked with a group of four or five people, or however many it takes, to prepare them to present. It would be like a master class of how to present with perhaps you, Nick Spitzer, who's great at it, me or Mike--people who have done it alot. Not only those who do it for other people, but those who do it for themselves as well.

We don't even know these potential presenters yet. Some young man in Eunice who wants to work with the National Park Service. He wants to volunteer and he's interested in music. Maybe his father or his uncle plays it and he's curious about it. He wants to know and he wants to be involved. So he would come to this class and learn that when you present somebody, this is how you do it. This is what you find out before you open your mouth in front of an audience. You should already know this kind of thing. We would have a workshop with these people to teach them how to go about doing it which we could reinforce every once and awhile.

D.B.: This goes even further. The Cajuns, the Acadians have been dependant only on oral tradition, my God, since the 1600s. I watched a little film--we showed films at Fresno State when I was there--and it said that the Cajuns, the Acadians, came and they're gone, just like nothing happened. They're gone... What brought him to do the documentary film was the Acadians and he showed how they did the Mardi Gras, how they did their gumbo, everything and then how they did their work, farming, etc. But at the end he says that it's a shame, how they

came and they're gone and there's no mark of the Acadians. But here he is, making a documentary film about the Cajuns or the Acadians. It's terrible... and to a person who doesn't know, when he sees this will say "Sure... There isn't anything anymore..."

I go back to what you were saying awhile ago. I think if a group or an individual wants to participate in this Jean Lafitte Center, if I'm interested enough to present what I feel, I should get somebody who represents what I stand for. That is, what's a Cajun? Why do I feel the way I do? Why do I play traditional Cajun music?

I think that when I was younger, had I decided to play other kinds of music--believe me I'm not bragging... I'm not the best musician--if I had set my mind to play bluegrass, country, oldtime, etc., I could play that music as well as I play traditional Cajun music. But I have chosen to play the music that my ancestors brought to this country, that my family brought here. I don't care to play in the Grand Ole Opry. I would kind of like to, but I'm not going to change my style of playing or thinking just to become popular.

However, I respect what other people do. I respect what country musicians are doing... But I also expect them to respect what I do. There's enough space in this country, in this world, and no music should ever die. My idea of a song may not be your idea of a song but it might be just as good as yours or almost as good. So I think people should have an opportunity to listen to what I do and when we're going to do this at the Center, I think--and I don't want to run anybody down--that we should have good representation: people who can present the music, people who can stand up there and talk. There should also be pamphlets so that if you're coming through, you can read about the

musicians and the music and the culture in general. For example, what did Dewey Balfa and his brothers do? Where were Dewey Balfa's mother and father from? What did they do? What happened to Joe Falcon? Why were Joe and Cleoma Falcon some of the first Cajun recording artists? And we need to have this in black and white, not just oral. It's been only oral for over 300 years. That's why they claim it's gone. I love my ancestors. I love what they've done for me. I would work and fight and die for what my parents have done for me. But now we need to start writing it all down.

B.A.: On that score, one of the suggestions has been to produce little pamphlets not only on individual musicians but also periods, like the earliest commercial recordings or the String band era, or the World War II revival or after World War II...

D.B.: That's exactly what I'm talking about.

B.A.: For a long time we didn't have any books. Now we have a few. There are a few things that are now available. Before, those things didn't exist. Now they do and I think that as much as possible, those things that we already have ought to be in there and whatever we still need to produce ought to be in there too.

So what you're saying is that there should be only the finest presentations orally at these performances but it should be underscored or supported by written statements as well that would be available.

D.B.: A written statement based on solid research. If it isn't the finest oral presentation, I can walk down to the lobby and get one of those pamphlets or I can buy a book, yours or Ann's. What is written should be the finest research, the finest written materials that's available. We have been neglected too long.

B.A.: We've even talked about putting together statements on other topics: traditional cooking, storytelling, architecture, fence building, everything.

D.B.: We've got the hens sitting on eggs and we don't know how many eggs we've got setting. As they hatch, it may be a little duck or it may be a little hen. If we don't at this time do the real thing, it's going to remain only oral and it will soon disappear. You know that. You've been to Canada; you've been to Nova Scotia; you've been to Moncton. These people can bring you to their library and anything that you want to know is written in that library in books. What can we show people who come down here? We're starting to have a few. But it's time to develop more.

I'm not a well educated man. Maybe, thank God, I'm not because if so I would raise hell. I would raise hell more than I do. We need to not be ugly to the rest of the people but this is our territory. This is the Acadians' territory. And what hurts me is when you see a film like the one I talked about earlier that says "They came but they're gone. There's nothing left." This fellow did a whole film somewhere, with somebody, with Cajuns! Cajuns right here! Ninety-nine percent of them can't tell you what a Cajun is. So who's going to do it? I'm too old, but I can bark. You're young and well-educated. You

and people like you such as Jane, Ann and Marc Savoy and Vincent Fontenot, who is the president of the Cajun French Music Association, are in a position to change things. I haven't done this because I'm not educated enough to handle it, to be president of an organization such as that. And too many of those who are well enough educated want to get as far away as possible from Cajun culture. The farther away from it they can get, the better they are. So, at some time, somebody's got to do it.

B.A.: Jane wanted me to ask you about the care and feeding of musicians. What is the minimum? What is enough? What is too much? When musicians are going to play at this place on a regular basis, how should they be taken care of physically? Should they be paid travel money, mileage?

D.B.: It depends on how far away they live. If I have to drive two miles, I don't want to collect 42 cents. But what about somebody like Vin Bruce, who has to come from below Houma. If you want to have him, if he is worth having, then you have to pay, because his music is important, too. And if he has to leave from Houma to come to you to perform, how many hours does that take? You figure out the hours and you figure out the mileage.

B.A.: In your travels, have you ever felt that people get in your way, that you're being smothered with attention?

D.B.: I guess not.

B.A.: Have you ever felt not enough attention? What was missing?

D.B.: Yes. A lot of times I found that the biggest stars were getting the coverage and the smaller people didn't get the deserved coverage in booklets or pamphlets or the press. Then you go back and refer to publicit featuring the best-known person or group in the area. You put of a lot of stress on these because these people are the ones who are going to draw the crowds. In another part of the country, a group from Louisiana such as the Balfa Brothers might be known, but they're not going to draw that many people; they're going to draw a few people. So, they're given just a little coverage in publicity. Sometimes I felt bad about that.

See, I never had a promoter. When we first started traveling, I had my brothers with me, Rodney and Will. At first Mr. Nathan Abshire didn't work with us. We worked together over here, but he didn't go to outside festivals because he didn't want to travel at first. Later, when he did, sometimes the pamphlets or booklets had maybe a picture of Will, Dewey and Rodney. But the old man Abshire could not read what the article said, that Nathan was an old stump jumper and that he was among one of the greatest accordian players. But you see, he couldn't read that so when he looked at the booklet and he saw me, Will and Rodney, can you imagine how he felt? Bad. I've seen him throw a booklet down in the mud and stomp on it. He didn't know and there was no way I could explain it. So what I did, I just walked away. There was nothing I could do, nothing I could say that that man would understand at that time.

B.A.: What about in terms of this Eunice place where they're going to be drawing on musicians maybe as far away as Vin Bruce but not a whole lot farther than that--mostly a half hour, an hour away at the most? Would you recommend as much as possible they be fed? Have you ever felt uncomfortable at a festival because somebody forgot about food?

D.B.: Well, I think there should be a base fee for a band. As a group, the leader of a band gets double the take of the side members and there should be an amount per diem for food. I don't believe in three meals a day with filet mignon and ribeye steak but I think you should have an allowance to fill your stomach, each member of the band.

B.A.: So, in addition to the honorarium that they're paying you to play, they should allow you mileage if you're coming from a good distance and a per diem for food, like a $5 or $10 allowance, not food itself. You're suggesting to give them money to go and let them buy their own food.

D.B.: Okay. I don't exactly know what's going to happen but if there's going to be booths that are going to serve food, then there are people in town who are in business...give them musicians a ticket whether it's $5 or $10 or ten $1 tickets. And if you want to go eat a pizza, then you go to the pizza place. If you want hamburgers, go to McDonald's. That way you don't impose and you don't have to hire people to get all of this ready...

B.A.: This is a delicate question. How do you feel about drinking, in terms of the Center and its relationship with the musicians? Is that the musicians's responsibility or should it be partly the Center's responsibility?

D.B.: Will the Center have a bar?

B.A.: Probably.

D.B.: Then again, there should be a per diem. If I'm playing there tonight, I should have whatever the committee decides. There should be a committee that decides, for example, "Dewey Balfa is coming. He has five musicians and before they play, they need maybe a couple of drinks. No more. Give them a ticket, go buy a beer, go buy whatever you want. Drink it and you cannot buy with cash... Because if you can buy with cash, some of them will get up to there and act like fools. After the performance, do whatever you want."

B.A.: So you're suggesting that the Center should not be responsible for more than two or so drinks.

D.B.: Yes a couple of drinks because as a musician, if I have to go without having one or two drinks before I go on--I guess it depends on the liquor--but I like to have a drink or two before I go on.

I've always told that to my brothers and the band, the people who travel with me, "Have a couple of drinks. But don't drink before arriving, just before we go on. Get yourself a couple of drinks, get to feeling good then after we do our thing, then you do what you want..." But when we're going up there to perform, you need to feel good but not beyond feeling good, not beyond controlling it.

B.A.: What about a sound system? What are the basic requirements? What should be the responsibility of the Center?

D.B.: It's very, very sensitive. I hate to say this, but it's gotten to where I hate most sound people because they don't know what they're doing. They mess around with the controls and once you're set up like you're supposed to, everything sounds right, you start playing and they go and talk with somebody else. They're playing with the controls. So you don't hear yourself. And if I can't hear what you're saying how can I talk to you? If I can't hear the rest of the band in the monitors, I can't play my fiddle. This is a very sensitive subject.

B.A.: Do you think in the first place that the Jean Lafitte Center itself should have a house sound system?

D.B.: Definitely.

B.A.: So they shouldn't depend on bands bringing their own stuff?

D.B.: No. They should have a sound system and they should have a professional sound man who knows what Cajun music is or if it's a bluegrass band, it's his business as a sound man to know what bluegrass music sounds like or zydeco, whether it's traditional or modern... If he can't do that, then he shouldn't be a sound man. He should not be there.

B.A: This is sort of like this core or crew of presenters we were talking about earlier.

D.B.: Same thing. If you halfway do something, what kind of reputation will you have? They've come and they're gone. They can't tell you where they're from or what they stand for. That's what 95% of the people who are non-Cajuns thinks about the Cajuns, their music and their culture.

What is your culture? How many people down the road from you can you ask "What is Cajun culture?" And they never can tell you what Cajun culture is. Those of us who know a little bit, we learned it orally. But we were interested in the culture and language that we kept it alive up here. If you were a carpenter, electrician, mechanic or farmer, do you think you cared about it? You knew you spoke French. You knew you made gumbo, fricass, but do you ever go to a library to look for something? Probably not, and even if you do, you probably can't find anything on the Cajuns.

To me, with this thing happening, it's time to have it written down, to have it documented. If you, right now, don't know, maybe you can't find it because you don't know where to find it. But if it's

documented and filed and you don't know, then you are the stupid one because it's there for you to learn...

B.A.: Back to the sound system, the technical aspects, for a minute. I also want to talk about the staging. Too often we've seen no stage manager at all. A band has got to bring themselves on.

I went to the Zydeco Festival in Plaisance some years ago. I never saw anything like that in my life. The band had to bring themselves on the stage. They had to bring their own equipment up on the stage in front of everybody and put it together, test it, etc. When they finished testing their equipment, then they had to turn around and say "We're so-and-so." There was no presenter, nothing.

I think that it's important for the Jean Lafitte people to understand down the road when they start actually plugging this thing in that there has to be smooth presentation. It has to be beautifully presented. It has to sound right. However good or not so good that fiddler player is, what he's playing is what should be heard and not some problem that's caused in the wires.

D.B.: I believe in that very, very strongly. As a sound man, you can make me or you can break me. You can make a band or you can break a band. If you have a band playing out there and all you hear..., and this I think one of the biggest problems with the sound people, if they hear the accordian, that's all they need to hear. You can be banging on a guitar, drums...

[Interruption by unidentified woman who reminds Dewey of a bad exprience with a sound man at a Washington, D.C. festival]

D.B.: The guy didn't know what he was doing. He's a good friend of mine. We stayed two weeks, three weeks. The lask week I said, "Look, I can't take this anymore." And I love the man. He's a friend of mine. But if I had to put up with this, I might have just as well go home.

Someone went to talk to him and they said "Dewey, you're the only one who has complained. Nobody else said anything." I said, "They're scared of you. Go ask them how they feel about the sound." And they went to talk to some of the other performers and one of them said "I'd rather be whipped with a rawhide than get back up there with that sound system." And she said "Do you really mean this?" and he said "Go ask the other fellows." So she went around. They had to let the guy go. He didn't know. He just didn't know.

B.A.: So it's important, professionalism?

D.B.: It's more than important. You can have this front yard full of Cadillacs baby, but if you don't have the gas, you can't run that Cadillac.

The sound system needs to be where I can hear myself, hear the guitar and the drums, everybody else, and it needs to be balanced. It needs to be equal and if you can't do that, you shouldn't be doing the sound.

B.A.: The interesting thing about this experiment or this opportunity in Eunice is that it's going to be a permanent set up. In other words, it's not going to be set up like a festival, then taken down and then put up again.

D.B.: You see, that's the simple truth. It should be set up correctly from the beginning.

B.A.: You see, a place like, for example, the Grand Ole Opry. They have nothing but the absolute highest quality professional equipment in there, the highest quality sound people running the equipment. Because they do it week after week after week, they've come to understand how the building works, what the rebound is and all that stuff. So what we're saying, I think, is that they need to set it up well, and maintain it well, and have only the highest quality personnel available to run it.

D.B.: They need to study all of this. I will suggest that they study this before they build a building.

B.A.: Oh, they have a building, the Liberty Theater.

D.B.: They need to have monitors and you've got to have the same sound from your monitors that your audience is hearing.

B.A.: I just have a couple of more things.

Tell me a little bit about what it is that got you to understand some of these things. What was it that got you to the point where you are able to talk about these things? I'm talking about the set up, the sound system, the organization, the need for documentation in writing, all of this that you've told me.

D.B.: All I've heard all my life is where did you get your information. They want to know what I'm doing out there in California.... I say, "I'm teaching." "Teaching what?" they ask. "Teaching culture and music" I say. "I never knew you had a degree, " they say. I don't have a degree. What makes me have a degree?

You as a professor, you come and interview me, like you're interviewing me now. Then you turn around and maybe you don't even do it yourself, you might have a secretary write it down. Then it's documented. Then it becomes official. But when I'm talking to you verbally, it's not official and I'm not supposed to be able to do that and you know that yourself.

B.A.: But where did you learn all of this? How did you learn to think about yourself?

D.B.: I'm 60 years old!

B.A.: How did you learn to think about yourself though? That's different.

D.B.: I don't understand your question.

B.A.: Nathan Abshire was 67 or 68 when he died. He never thought about himself much. He never turned around and looked at himself and asked, "Where did you come from?" Why did you turn around and ask "Where do I come from?"

D.B.: Some people never understand it. As much as I loved the old man... He had a heart of gold--if you went and got some coffee at a table, he couldn't tell if it was sugar or salt. Often times, I saw him tear open a little bag of salt and put it in his coffee and go to Will and say "I have no idea if I put salt in there." Will would say "Don't drink it, Nathan." He would say,"If I'm so stupid, I'll drink it." He would drink his coffee with the salt in it because if he didn't, it would show that he was stupid.

B.A.: But you taught in California in the spring of 1987. I don't know a whole lot of Cajun musicians who could do that. I feel that maybe people like Ralph Rinzler have had an influence on your life and there have been other people you have met along the way who maybe asked you questions that got you thinking. Maybe in some cases, it wasn't people so much as it was events. You told me before about the 1964 Newport Festival where people stood up and applauded and it really touched you.

In general, looking back over the last 20 to 25 years, can you put your finger on a few things that made you aware of these things? The reason that I'm asking this is because we are looking for a way to try to enlarge our numbers of those people who are aware. What is it that we get them to do? How do we put that on the table for them?

D.B.: Well, I'll start from the time I was a young boy.

My father was a sharecropper. We had a hard time. ...When I did my first communion and confirmation, I had to borrow shoes from one of my neighbors in order to go to church. But we always managed somehow to have a fiddle or an accordian or a harmonica. Around the house, we had triangles, spoons, those very simple things. After we had done the day's work, me and Daddy would sit and he would teach us and tell us the story of our family. There again, oral.

After I grew up, I went to work. During World War II, I worked at a shipyard. I played Cajun music. That's the only kind of music I could play. Nobody knew what Cajun music was. Nobody could speak French. Very few people could and those who could speak French didn't want to be identified as French-speaking people because the French-speaking people were thought of as illiterates.

From there I went in the Merchant Marines. In the Merchant Marines, I couldn't play my Cajun music because nobody could play Cajun music. They had never heard of Cajuns. They didn't know what Cajuns were. I spent three to three and a half years there.

When I came back, I started playing Cajun music again with my brothers, neighbors and other friends. That was back in 1948 or '49. We played in nightclubs and for gatherings, weddings, those kinds of activities.

Then, in 1964, I was invited to go and perform at the Newport Folk Festival. Here's 17,000 people. Supposedly, nobody knew anything about Cajun music. There people there like Johnny Cash, Mississippi John Hirt, Peter, Paul and Mary, and on-and-on. Here was Revon playing

the triangle, Gladius Thibodeaux playing the accordian, Vinesse Lejeune playing the fiddle and I was playing the guitar. And here were 17,000 people who wouldn't let us get off the stage because we were playing this supposedly bastard music! It really turned me on, you see. I thought, it can't be that bad, this music must have something to it.

B.A.: Did you have the feeling there or did you have it looking back later?

D.B.: No, right there! When you played where these fine performers who are nationally and internationally known and then you come with people like us and the people wouldn't let us go... ! So I was turned on. I said to myself that there's got to be something to what we're doing, there's got to be something.

I came back home and I said, "I got to do something." But what does one do? I kept playing. I kept talking. I kept fighting. I kept being invited again and again. I just kept going. And just like a snowball, it kept rolling and rolling and getting bigger and bigger. They'd ask me about this kind of thing I'm doing, this kind of culture I have, if that would survive. I don't know but I hope it does. That's where the quote come in that my culture is no better than yours. My people are no better than yours. But because it's my culture, it's the best culture for me. I should think and hope that you feel the same way about your culture. I don't want to become a plastic card with a number on it. And I kept working and working.

B.A.: How did Ralph [Rinzler] get into all of this?

D.B.: Well, Ralph was the one who invited me to the Newport Folk Festival.

B.A.: Did he influence you in any way?

D.B.: He didn't influence me other than that he invited me to go the Festival and again to some other festivals. He was very moved by my feelings, my thoughts and my ability to explain what I'm telling you now.

B.A.: So you were always sort of an open or thoughtful kind of person?

D.B.: I always had my mouth open. Sometimes I put my foot in it. But I needed to explain about myself and my culture.

B.A.: And you weren't afraid of trying to say "I feel this way."

D.B.: No!

B.A.: How do we get other people... The big question, the end question is how do we educate... Maybe not everybody is going to reach this level or that level, but how do we get those people... Maybe Aldus Roger is never going to come out of his shell but there are other people who could if they could only... if there were some kind of way to give them some kind of experience or turn them on somehow. How do we do it?

D.B.: What would I do? If the Jean Lafitte Center would say "We want to turn the Cajun people on. Here's a budget. What are you going to do with it?" I would start from the northern part of France and show the country. I would show the ships going to Acadie. I would show how they got the land ready...

B.A.: You would show this where?

D.B.: On film. I would show where there used to be so-called "bottoms" or marshes where there were maybe three high tides and so many low tides. You know what they the Acadians did? You've been there. They cut out some trees and they stuck them up, made a levee and put in a sort of drainage. Let's say this is the marsh and this is the sea. When the tide would come in, the water would go in the bottom. When the tide would go out, it would flow out. So what did they do, they put a gate over it. When the tide came up, the door would close so that the salt water didn't go in the bottom. But if it rained, when the tide went out, the water went out and the gate closed. They could cultivate all of this bottom. It was rich land.

After all of this was done, the British decided "Hey, these guys have done a great job. We want to take this territory over."

I would show all of this. I would explain this, both in English and in French to the people.

B.A.: Let's say you didn't have a film available. Could you do it orally? Could you do it on a regular basis? There's a variety of ways of approaching it. But what you're saying is that you would establish the telling of the story. How do you reach those people?

D.B.: By bringing it in the schools. There are so many people who are interested in the story of the Acadians. They don't know where to get it. They weren't taught. They were forbidden to speak French at school. They don't know where to go.

B.A.: You see, I'm thinking about my neighbor on the corner. If this is done at the Jean Lafitte Center, it's not going to reach him because he might never go. But you could get his kids because you'll have a captive audience in the schools. Now this is one of the things I was hoping you would touch on.

There are going to be three of them [centers]: one in Eunice; one in Lafayette and one in Thibodeaux. The one in Eunice is going to be devoted primarily to music and the prairie culture. The one in Thibodeaux is going to be devoted primarily to wetlands culture, boat building, crafts, that kind of thing. The one in Lafayette is going to be a hi-tech. presentation of the overall story.

[Tape is stopped. Recommences with the following]

D.B.: There have been things that have happened over the years that are embarrasing to the culture.

B.A.: You mean, if there are bad things, tell it like it is?

D.B.: That's right...

Through my music, I've been lucky. I've traveled pretty much all over France. I could take you to pretty near each of the different "patois" that we say that there is here back in France.

B.A.: Around Poitou, Normandy, Brittany, La Vende, those places.

D.B.: La Vende. You go to Ville Platte, Tate Cove, back in there and then you go to La Vende, they're the same people. Or you go to Church Point and the Church Point area. You find that over there [France] too. You go to the prairies, like Mamou and Evangeline Parish. These people are from certain areas of France.

But you see, when these people came over here, they lived together and the only way they could survive was to stick together. So they kept their customs. They kept their language. Because they were from France, it didn't mean that they spoke the same "patois". But when they came here, life was so hard, they had to stick together to survive. And that's why you have these different "patois."

B.A.: Aside from the recommendations that you've already made, do you have anything that these people should be particularly careful of when they're developing this thing? You've mentioned providing things in writing, telling the story in a permanent way. Is there anything that they should remember in terms of human beings? I mean, human beings are going to be coming there to play and talk and we need to be very careful not to exploit them. We need to be careful to make them comfortable and we need to be careful to make them do the best.

D.B.: Okay. You might say that this person hasn't performed at Nashville or the Louisiana Hayride. Or maybe he's never made a record. But he has done so much for the preservation of the culture and remember that he's not a professional. In a way, he's not a commercial performer but he's one of the people who has preserved the music, language and customs of this area.

B.A.: So it should be democratic?

D.B.: I think it should be.

B.A.: How about payment? How do you handle payment? Should you make it democratic?

D.B.: I think if a person or a performer is good enough to be asked to come, there should be no difference.

B.A.: Then he's as good as the next guy?

D.B.: If he's not as good, then you shouldn't have him, whatever he represents. You could ask Clifton Chenier to play Zydeco. You could also ask Mr. Freeman Fontenot. Now who's the most commercial musician, Freeman or Clifton? You know that Clifton is the most commercial musician. But who did Clifton learn from? Didn't he learn from people like Freeman and those kind of people? Why should you pay him less than Clifton?

RECOMMENDATIONS FOR DEVELOPMENT AND
MANAGEMENT OF CULTURAL PROGRAMS

by: Jane Vidrine and Barry Jean Ancelet

RECOMMENDATIONS FOR DEVELOPMENT AND MANAGEMENT OF CULTURAL PROGRAMS

Jane Vidrine with Barry Ancelet

Although many of the same developmental considerations will have to be made for all of the cultural programs, there are questions specific to each program which need to be addressed. The following will explore some of the problems specific to each program. The recommendations suggested for the development of these programs will include possible models to follow. We will also explore an ancillary program which could easily be developed once the centers are effectively operating: the development of an apprenticeship program. Finally, we will look at factors which will be common to all programs such as the question of payment, scheduling and quality control.

Cooking Program:

One model which could be looked at for the organization of the cooking program is that of the 1984 World's Fair. Here, demonstrations were appproximately twenty minutes in duration and entailed the presentation of encapsulated versions of recipes. Cooking sessions were scheduled three or four times a day and at each presentation, the cooking process would start over. These demonstrations were also planned around a whole meal instead of a dish. Finally, the extended cooking time of a dish was spent by the demonstrator and/or presenter in talking about the entire process of preparing a traditional meal.

It would be interesting to add a story-telling or music jam session during the cooking demonstrations. It would be much more valuable to the overall project to have these programs to be presented in a larger context than they are normally presented.

In planning the cooking program, however, it should be kept in mind that cooking in Cajun culture is an expressive activity. It is not simply the preparation of food for consumption but a performance. Therefore, cooking demonstrations should strive to maintain this natural drama which develops around the preparation of a meal in a Cajun kitchen. Instead of a demonstration kitchen, the cooking program should be presented as a veillée or visit to someone's kitchen. This, we feel, will help visitors to better understand the dynamics of a Cajun kitchen and will clue them in as to how they should interact with the people they encounter in the kitchen.

As it was noted in the program of the World's Fair, the presenter is a key element in an effective cooking program. The presenter will have to be able to extract himself/herself from this intimate situation to explain the different processes or to get the cook to explain by cluing in him or her as to what needs to be talked about. Training, therefore, is essential for presenters of cooking demonstrations. They will need to anticipate each stage of the cooking process and assure that these stages are well explained. Since this is a talent which is rarely natural, the Park Service should think about bringing people in who have expertise in this area to develop an ongoing training program for those people who will be involved in this program. The most desirable situation would be to develop a core of well-trained presenters.

Crafts Program:

The first consideration to be made in the development of a crafts program is for each site to decide what the major crafts are in their region. These sites will need to decide which crafts should be

presented. Secondly, crafts should be presented in a historical, cultural and individual context. However, the Park Service should keep in mind that the crafts program does not have to be presented in terms of the nineteenth century. Traditional culture continues to exist in the contemporary world but fiddlers today cut their plates with band saws instead of with rattail files as they did in the past.

Furthermore we recommend that the crafts to be presented should be primarily trade and subsistence crafts or domestic crafts as opposed to ornamental crafts unless the ornamental aspect is an integral part of the craft in question. It is also important that demonstrations include the various production stages of the crafts. All stages of production need to be presented in order that the process be understood. For instance, weaving and dying make little or no sense without including the spinning process. Finally, examples of raw materials and the tools of a craft as well as a variety of finished products should be included in demonstrations. A variety of finished products of a craft is important to show the difference in usage.

Another important point which should be kept in mind is that a permanent exhibit may best be integrated with the crafts program. This permanent exhibit which would include raw materials, stages of production, tools and finished products could then be animated by having craftspeople come in for demonstrations. Also, allowing visitors to handle materials is also recommended. A crafts program presented in this manner would aid visitors in relating more to the exhibit, the individual craftspeople and the main idea behind the program. It would also solve a practical problem for craftspeople: they could avoid the inconvenience of transporting often heavy materials from the site to their homes and vice versa.

In terms of the physical set-up of the crafts area, a site which is good for static exhibits as well as demonstrations is preferable. One good model to follow would be again that of the 1984 World's Fair. Three work areas were set up. One was devoted to boat-building, another blacksmithing and yet another woodworking. But perhaps the best guide for setting up the crafts area would be to visit the workshops of different craftspeople and replicate as close as possible someone's workshop.

In terms of organizing a core of demonstrators, it is sometimes difficult to get craftspeople, especially if they are not used to going to a public setting and who always work in their home. Thus to maintain a crew of demonstrators on a regular basis, a cooperative agreement should be established with craftspeople to come to the site and do there on a limited basis what they would do in their workshops. This arrangement thereby gives them an opportunity to sell their crafts or if their product is not a saleable one, then they are reimbursed for their time. However, it should be kept in mind that if the craftspeople are given a venue in which to sell their products when they are demonstrating, they are also losing ground in the amount of things they can produce. Therefore, those who wish to sell should be paid but on a different pay scale ($30-$50/demo) and be allowed to keep the profits from the sale of their crafts.

Another method which could attract craftspeople would be the availability of fine tools and/or raw materials purcharsed by the Park Service. If pursued, however, this possibility could eventually lead to problems when dealing with people who sell their products. The

problem of ownership and who gets the profits would have to be addressed. Though there are models which may help in answering this question, such as the Navajo weavers in New Mexico, we have no simple solution to this problem. However, it would be in the interest of the Park Service to pursue this question. By providing an economic incentive for producing traditional crafts which the availability of materials and tools would achieve, the Park Service would be in a position to encourage the preservation of those arts.

Finally, in regards to presenters, craftspeople are often good at talking about what they're doing but in the event that a craftsperson does not possess this quality, there should be a presenter on hand who has knowledge of the craft being demonstrated.

Music Program:

Because many aspects of music programming has been discussed at length in other reports (cf. Barry Ancelet, "Recommendations for Cultural Programming"), this section will deal mainly with the physical set-up for performances and workshops and the role of the presenter in music programming.

The best stage for a music workshop would be to place the performers in the middle of a potential audience. The musicians should be set in a circle facing each other and the audience encircles this group. In this manner, visitors are allowed to see what happens when musicians are among themselves. The audience expriences something which is usually enjoyed by a few outsiders. In Indian terminology, with this set-up, a "sacred circle" is being established. When musicians are playing for outsiders, they may look at each other and there will be some interaction among themselves, but what they are

doing is to reach "out there". However, when they turn their backs, literally and figuratively on the audience, they no longer pay attention to what's happening around them and begin to play for each other. The result will be natural commentary and discussion by the musicians about the music being played. In this context, the performance is no longer linear but becomes a circular informance.

Although a presenter could almost be eliminated in such a situation, he or she does not become secondary. The role of the presenter will simply change in this setting. The presenter here will have to be hypersensitive to what is going on in the inner as well as outer circle. He/she becomes the intermediary between the two circles. He must assure that the inner circle is not infringed upon by the outer circle and that the audience is cognizant of the dynamics of the inner circle.

This set-up would work well in conjunction with a regular performance. Each musician would perform under his normal configuration for an audience. With several groups on hand, the sets could be fifteen minutes in duration. But before this performance, sometime during the same day, he would be put with musicians he is not used to working with in a setting as described above. This would result in better stage performances with musicians having warmed up earlier and have reaffirmed their own musical identity through their interaction with other musicians. Also, this encourages the exchange of methods among musicians.

Finally, as with the inner circle presentation of musicians, the presenter should also exhibit sensitivity to the needs of musicians when dealing with a stage performance. We will try to provide more

information on how much guidance a permformer may need from presenters but we will enumerate here a few of the responsibilities of the presenter.

As in all other cultural programming, presenters should be knowledgeable in traditional music. Thus, untutored would-be presenters will need training. This may be done by people with expertise in this area, but the best training ground will come from frequent contact with the musicians themselves. Therefore we recommend that a core of presenters be developed. This would not only allow the presenters to come in frequent contact with the musicians and thus learn from experience, but it will also help to put the performers at ease because they will be dealing with people familiar to them. Many performances have been improved dramatically simply because the performer knew the presenter.

Besides being sensitive to on-stage performers' needs, the presenter should also be able to control off-stage would-be performers.

Storytelling Program:

Developing a storytelling program poses real problems. Perhaps the most under presented of traditional arts in Louisiana, storytelling is nevertheless among the most important. The most obvious problem encountered in programming storytelling is the French versus English question. But even more problematic yet less evident is the general notion held as to what is storytelling. Thus, the first thing that needs to be done is to define storytelling. We offer the following definition as a guide: Storytelling is everything, from animal tales and fairy tales to personal experience stories that become stories because they are retold. Lies and legends should also be included. We recommend, thus, a large view conception of storytelling.

Another problem that is peculiar to presenting programs in storytelling is that of nomenclature. For many audiences, storytelling means library-type reach outs; it means old tales or fairy tales, recognizable tales like Cinderella. Many believe that these programs are for children. Therefore, the Park Service must make it clear, especially to the advertising people, that the storytelling program will not only be designed for children but for adults as well.

The Park Service must also address the question of bilingulism if they wish to maintain their position of not only presenting but preserving cultural resources. If Cajun storytelling is presented only in English, not only does this defeat the purpose of preservation but also it inadvertently undermines the truest form of that tradition. Thus, it would be counterproductive to the overall purpose of the Park Service to ask storytellers to tell stories only in English.

One is then left with the language barrier problem which may arise between the audience and the storyteller. A solution to this problem would be to always set up a storytelling session in French and one in English. Besides solving the language barrier problem, the habit of translating stories from French into English would never be established. When this occurs, the audience eventually gives up on trying to understand the French content and simply wait for the English translation. Storytellers are very sensitive to these types of situations and will immediately begin telling stories only in English. Because their purpose is to communicate, storytellers will opt for the language which best conveys their message. Therefore, it is essential that one session be exclusively in French and the other exclusively in

English. Furthermore, the English session should not be a translation of the French session although there may be some overlap. The two sessions should be separate, no less than an hour apart. The French presentation should be its own thing in order that people from the area who understand French and French-speakers from other countries can attend and appreciate it for what it is. The English storytelling session should be set-up in the same manner.

Concerning the logistics of planning storytelling sessions both in English and in French, the presentations should be from fifteen to twenty minutes long with the option to run over time if so desired. Also there should be no less than two storytellers on a stage at a time because they "feed" each other. The ideal number is to have three or four storytellers per session but never more than five. The mistake which has been repeatedly made up to now is presenting only one storyteller. In its natural context, storytelling is not a solo performance. The need for three to five storytellers is especially true for the French programs. This helps to create a dynamic between the storytellers so that if there is little or no interaction between them and the audience, they have the interaction among themselves to stimulate each other which in turn should stimulate the audience. Besides the importance of the number of storytellers for a presentation, special attention should also be paid to the backgrounds of the assembled storytellers. They should be from the same community or have a profession in common. Unlike musicians, mixing storytellers from different backgrounds often produces disappointing results. Also, programmers of storytelling sessions should be aware that the sex of the presenter and/or age of the audience sometimes make a big

difference. For instance, if you want to avoid a dirty joke session, the presenter should be female. Thus, depending upon the intent of the program, these factors will determine the presenter.

The natural context in which stories are told (barbershops, restaurants, etc.) should also be considered in programming storytelling. Place the storytellers all sitting on stools or around an ice chest. Props will be needed for storytelling sessions though they need not be elaborate. Or, storytelling sessions could be set up around situations such as a bar-b-que, crawfish boil, fish fry, haircut, etc. Even more important than the other programs, storytelling programs need to be integrated into other programs. For instance, if there is a horse-shoeing demonstration, have two or three storytellers stand around and before much time has elapsed, they will be telling stories.

In terms of the presenter of storytelling sessions, he/she should be a regular member of the community of the storytellers or of the same profession. The presenter should know the repertoire of the storytellers. In the case of the French storytelling sessions, the presenter should steer the session back to French in the event that stories are told in English. To avoid this problem, a planning session should be held with storytellers before the presentation to explain the purpose of the French storytelling sessions which is to present Cajun tradition. Besides these possible roles, there should be little interference form the presenter.

Theater Permanent Exhibit:

We have already discussed the planning of a permanent exhibit in relation to the crafts program which is perhaps the best way to establish

a permanent exhibit. However, there are other models we would like to present and which the Park Service may find useful for establishing the exhibit to be housed in the theater.

One possible model could be that of the Beale Street theater. First of all, the Beale Street has a very small exhibit in its lobby so that a visitor who comes when there are no other programs in progess, is able to see something. The exhibit includes information on the building, pictures of performances given at the theater and scenes of Beale Street.

This could be translated to Eunice by having pictures of some of the major performers, maps, instruments, etc. There could even be a panel with reminiscences of people about going to the theater. There have already been discussions of including a mini-version of the instruments exhibit. This is an excellent idea, especially if more contextual photographs, not only of the making of instruments but also photographs of the players of instruments, were included. Even more interesting would be the inclusion of information on some of the major dancehalls in the area to give an idea of what it was like to go to these places in past days. It is important, however, to avoid making the exhibit a theme work. This problem can be sidestepped if a storeroom were developed and some of the pictures were moved from time to time.

Besides the photograph and instrument exhibits, one of the many films on Cajun music could be shown to visitors. Or perhaps a folklore multimedia slide presentation could be developed as was done for the Beale Street theater. This slide show could, like the Beale Stree theater's, be fifteen minutes long and give an overall picture of the culture. An interpreter stationed at the theater could simply turn on the film or slide show upon demand.

Finally, visitors could be allowed to sit in the theater or tour the building on their own. With an interpreter stationed at the theater, this could be done on a daily basis.

Apprenticeship Program:

Through cooperative agreements or through the apprenticeship program of the DLA, the centers at Eunice and Thibodeaux could serve as apprentice workshops. Mastercraftsmen could be paid through the Park Service or the DLA. The apprentices would have to be reimbursed for their time so that they were able to put aside other projects and devote their time to learning a craft. We have not worked out the exact financial arrangements, but development of such a program should be seriously considered. Sponsoring apprenticeships can only further the quality of programs that can ultimately be developed. By training apprentices in the different crafts, the overall program will enlarge its resource group. A further interest of this type of program ties in with the inner circle paradigm we presented in the music programming section. A presentation could be developed from this in which visitors are allowed to visit a workshop to experience the interaction between master craftsman and apprentice and to see the transmission of tradition made real.

An apprenticeship program developed by the Park Service could solve some of the problems which have plagued past apprenticeship programs. Sometimes, mastercraftsmen have misunderstood the intent of the apprentice when he/she starts hanging around their workshop. They have often felt that their privacy was invaded. With the establishment of apprentice workshops, this problem would disappear. The mastercraftsman and apprentice would agree to meet at the center to work together. What is being established is a neutral, almost classroom-like setting. Such a

setting could also encourage the expansion of the apprenticeship program because then a mastercraftsman would be able to work with three or four students instead of one.

To develop an apprenticeship program, a list of mastercraftsmen is first needed and programming should begin on a small scale. Since Bob Gates is presently establishing a list of mastercraftsmen for the Park Service, the groundwork has already been laid for the development of an apprenticeship program.

Finally, the apprenticeship program need not be limited only to crafts. There has already been a discussion of recruiting musicians such as Dewey Balfa and Canray Fontenot to do teaching workshops on a regular basis. This program, once developed, could expand to include an apprenticeship program.

General Recommendations For All Programs:

Planning Sessions:

Planning sessions with all performers and demonstrators is highly recommended. Planners should stress to performers the purpose of a presentation and not tell the performer what they want them to do. During these planning sessions, the programmers need to ask performers what information is needed from them before they can accept a job, and what are their expectations from a job. Moreover, programmers should ask performers how much attention they require and how much attention is too much. Finally, it should be indicated to performers that they will not be required to act as something they are not. No one is going to be asked to wear traditional garb. Performers should wear what they want to wear. If a planning session answers the above questions satisfactorily, misunderstandings will be greatly minimized. Performances or

demonstrations may have a theme, i.e., the Roots of Zydeco but these presentations will require direction and should be undertaken only by persons who are extremely adroit at planning such projects.

Presenters and Staff Development:

Closely related to the planning aspect of programming are presenters and staff development. As we have suggested in our discussions on each program, the development of well-trained presenters will be vital to the establishment of high quality cultural programs. To do this, a crew of presenters for each program must be developed. Training of presenternters should be done by people with expertise in the area. Gaining experience through frequent contact with performers and demonstration people is also highly recommended. Through this frequent contact, presenters should strive to cultivate friendly relations with performers. When performers feel comfortable with presenters, the performance which results is usually a greatly improved one. A presenter should be highly knowledgeable in the area in which he is concerned. Furthermore, in all cases, presenters should not be the central focus in presentations but should act as catalysts in the event that a presentation is not going well.

The staff, which in many cases could be one person, should become an effective administrator of projects. Also, the staff could eventually determine content of programs. There will be a longterm administrator overseeing content, but a core of trained presenters could become adjunct staff and aid in determining content.

Because both presenters and staff development are going to have to depend on volunteers, this is one of the best ways to encourage a vested interest in the different programs for a long period of time. It may also be worthwhile to bring in a volunteer developer to help develop serious

volunteer guidance for the Park Service. Finally, to further reduce the burn-out factor so common to volunteer programs, it is essential that some financial compensation be considered to avoid losing key resource people. This will be especially true for presenters. We therefore recommend that an honorarium be given on a regular basis. This amount need not be much if disbursed regularly.

Payment:

We recommend that performers and demonstrators be paid at the end of their presentation. There have been incidents of performers walking out when receiving payment before a performance and others not showing up after having received an advance. There are however, performers who will need advances for travel. To avoid the problem of performers not showing up after having received an advance, perhaps it would be best to distinguish between honorariums given for presentations and travel expenses. Whenever asked for advances, the concerned staff should negotiate only for travel money and point out to the performer that this money has nothing to do with the fee for performing.

There also needs to be an equitability scale developed within the Park Service for certain types of events. The general recommendation for payment is $75/day per performer or demonstrator. We have already discussed variations in this scale for craftspeople who sell their goods during demonstrations. For those craftspeople who will not sell, this is the recommended renumeration.

This rate should pose no problems for all programs with the possible exception of music. Following the model of the Festivals Acadiens for payment of musicians, we recommend that each band member receives a $75 share. The shares are to be given to the bandleader who then distributes

them to his band members. This could pose a problem if the bandleader does not equitably distribute fees to band members. However, this can be avoided by having the leader agree to a contract, as is done in the Festivals Acadiens, which holds him solely responsible for the distribution of shares to his bandmembers. In the case of well-known musicians, we suggest that perhaps two shares be given to the bandleader, that is, $150 instead of $75. And in a case where a musician is asked to organize a presentation which could incur many expenses, we recommend three shares to that person. There are, of course, those bands with leaders who tend more towards being professional musicians and have set rates for performing. In all of these cases, their fees go far beyond our suggested pay scale.

In general, the Park Service should start with a strict scale for payment. Negotiations for higher fees should only be undertaken if the Park Service feels that a performer is essential to a program.

Scheduling:

Vital to scheduling events is regularity. For the sites to function and achieve the purpose of the Park Service program, there will have to be frequent and consistent scheduling of presentations. To establish regular programming it is imperative that the programs start off on a smale scale. This is the only way that programs can be developed with the hope of maintaining them over a long period of time.

There are many models which could be used for scheduling both staff/presenters and performances/demonstrations. The St. Louis Arch Museum program which was developed on a small scale could serve as a model for scheduling cultural programs. This program consisted of two staff members for planning and scheduling and either one music person and one

craftsperson or two craftspeople. Programs were presented six days a week from Memorial Day to Labor Day and from September to December activities, which were primarily designed for school groups, were cut down to four days a week with programs frequently scheduled on weekends. Programs were set up on a rotating schedule. One craftsperson usually came from Tuesday to Friday and the other would start on Thursday and go through Saturday. Because Thursday and Friday had two craftspeople available, special groups could be scheduled. This became a scheduled format where one could simply look at the schedule to see where programs could be scheduled. This format also allowed the planners of programs to quickly ascertain what types of programs should be scheduled so when they contacted people, they knew exactly what type of presentation they needed. Finally, this formating easily allowed anyone who was not the major planner to fill in these gaps for the week while programming for the next week was being planned.

In general, we recommend that programs be scheduled on a rotating basis for a period of three to four months. In the case of storytelling, for example, sessions with cooking demonstrations could be scheduled every other week for three months. During the weeks that there will be no storytelling and cooking presentations, other programs could be scheduled. At the end of three months, this format would change and new programs would be implemented. This scheduling will require staff but it could be a staff of one.

In scheduling music performances, again, scheduling of musicians should be on a regular, rotating basis. Also the person who schedules music should take into account certain considerations from the point of view of musicians before formatting a program. These considerations for

scheduling should include the question of time, number of groups to perform, the number of performances a day which can be comfortably handled, etc.

Quality Maintenance:

The last point we will address in this report is the question of quality maintenance. The following question must be raised concerning this aspect of programming: How will the National Park Service maintain the high quality of the programs to be developed considering that the cities which will host the sites will be equal partners in this venture? This could pose a problem because the National Park Service may find itself constrained in developing programs by what its partners are willing and able to do. The Park Service has always had the luxury of establishing their cooperative agreements for folk-type events with organizations that are good in interpreting and selecting. However, in the case of El Paso they have had problems. Thus, in order to avoid the repetition of such problems, the Park Service should take certain steps to assure programs of high quality.

First, it should be remembered that because this is a grassroots effort, it can be well molded. This shaping can be achieved if more attention is paid to form rather than content. If properly developed, this would ultimately assure its longevity and continuity. Perhaps form may develop from the development of a very good training program. In any case, for a long-term program to survive all concerned parties will need to strive to develop this form.

Furthermore a review committee comprised of representatives of all parties concerned (city, Park Service, interpretive staff and on-line staff) should be created. The plans for programs should go before this

committee who then review the proposals and either accepts or rejects them. The formation of factions should be guarded against. The review committee should be more like a "think tank", a forum for the creation, exchange and discussion of ideas.

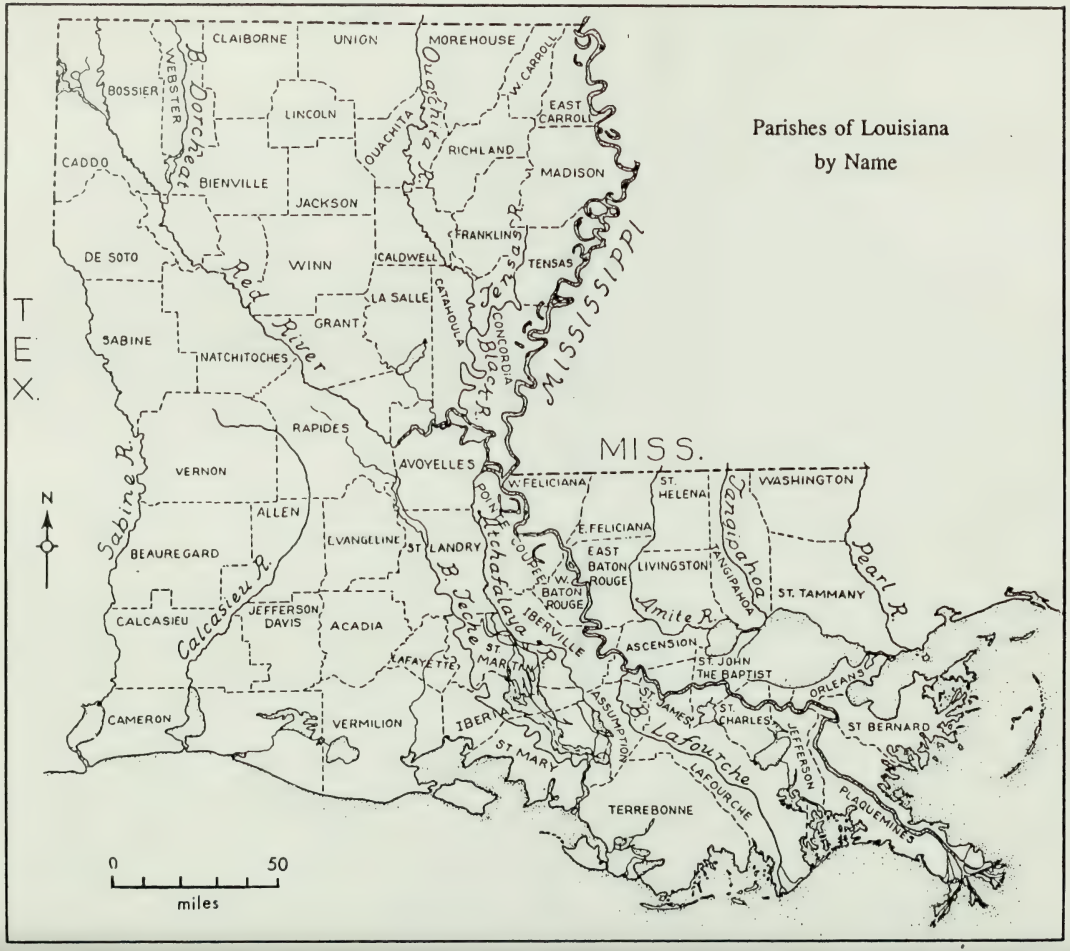
One final slightly related point should be looked at. This concerns the use by the city of the center created by the Park Service for its own purposes. Problems could arise because though the center is created by the Park Service, the city may remain the owner of the building itself. To minimize the possibility of this occuring, the Park Service should follow the example of parks that, when dealing with programs that have nothing to do with the manifest or masterplan of the center, issue special use permits to users. However, for the first couple of years, the Park Service should maintain a fairly tight rein on what events take place in the center and if the city is allowed to use it for its own purposes, the program should at least be within the purview of Louisiana French culture.

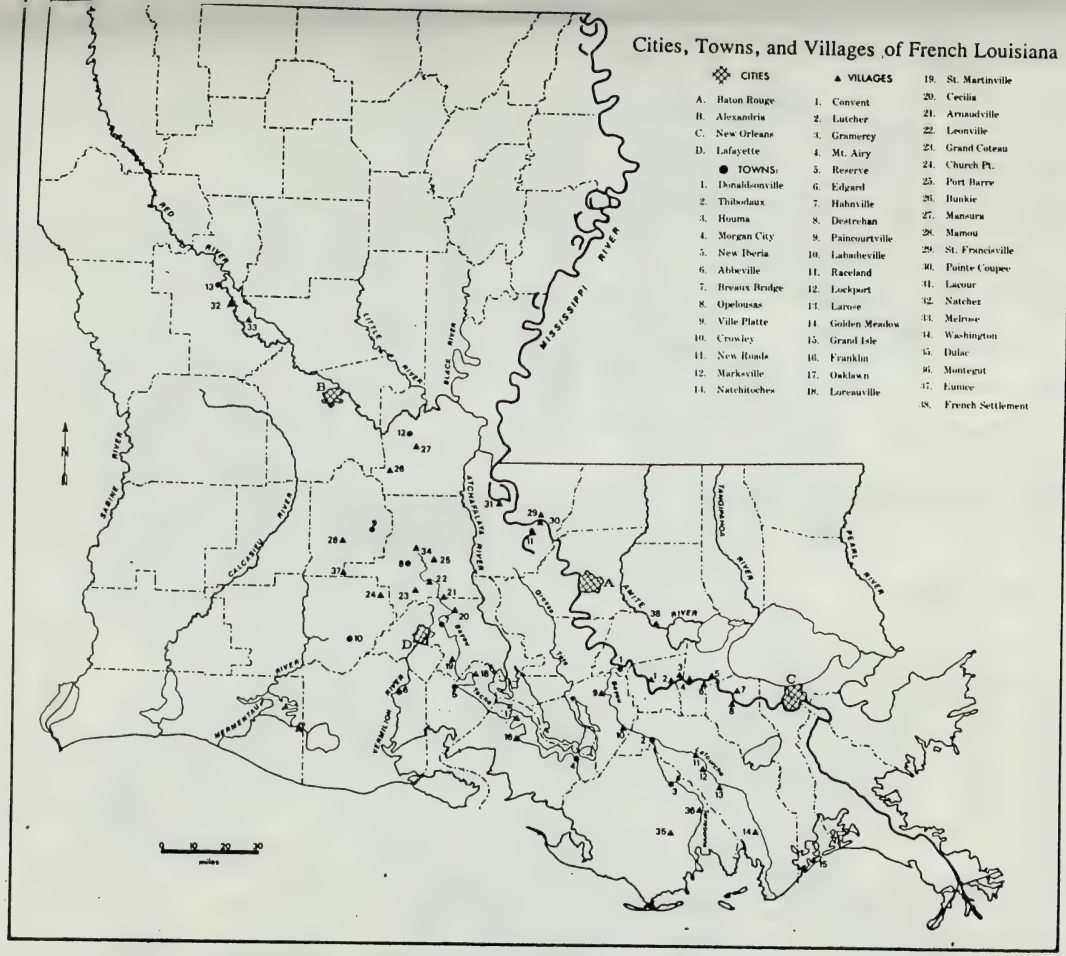
PART XIII APPENDICES

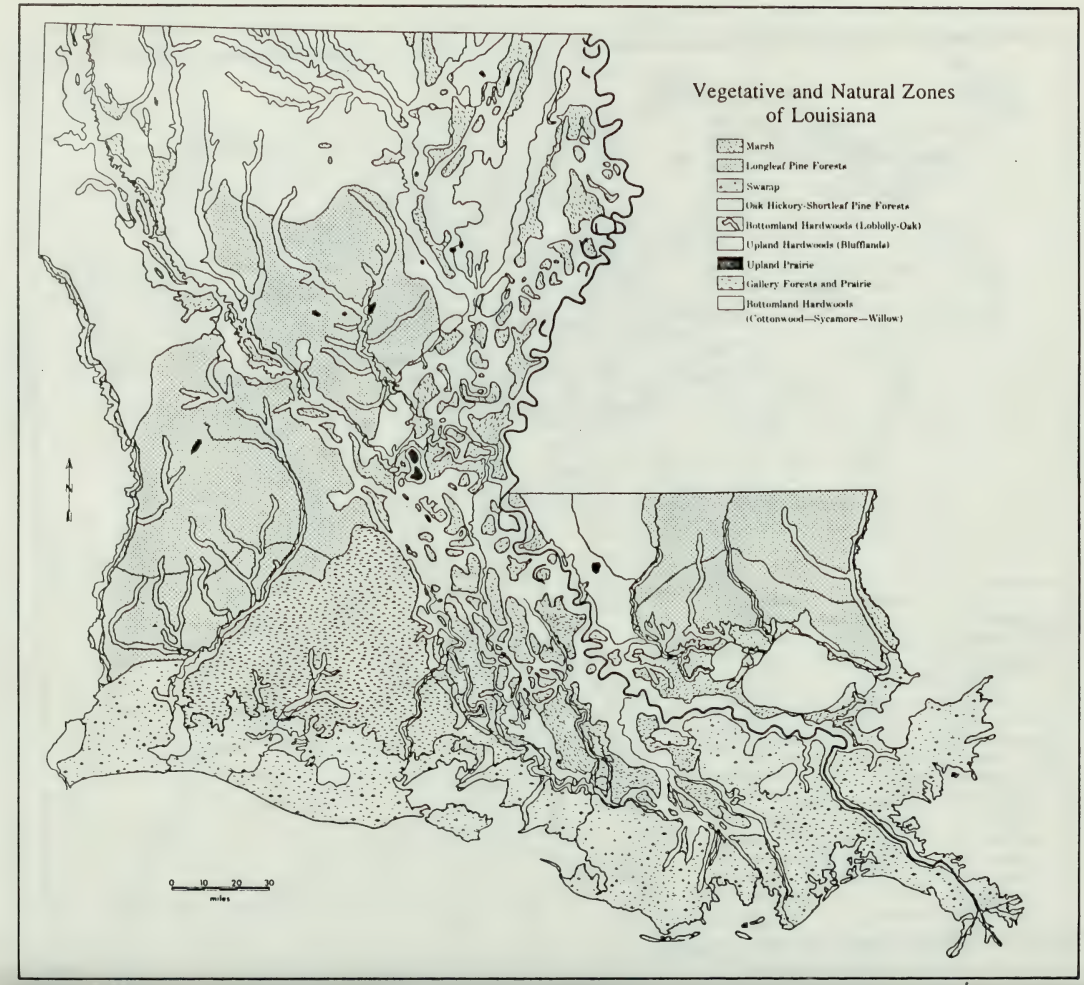
APPENDICES

APPENDIX 1

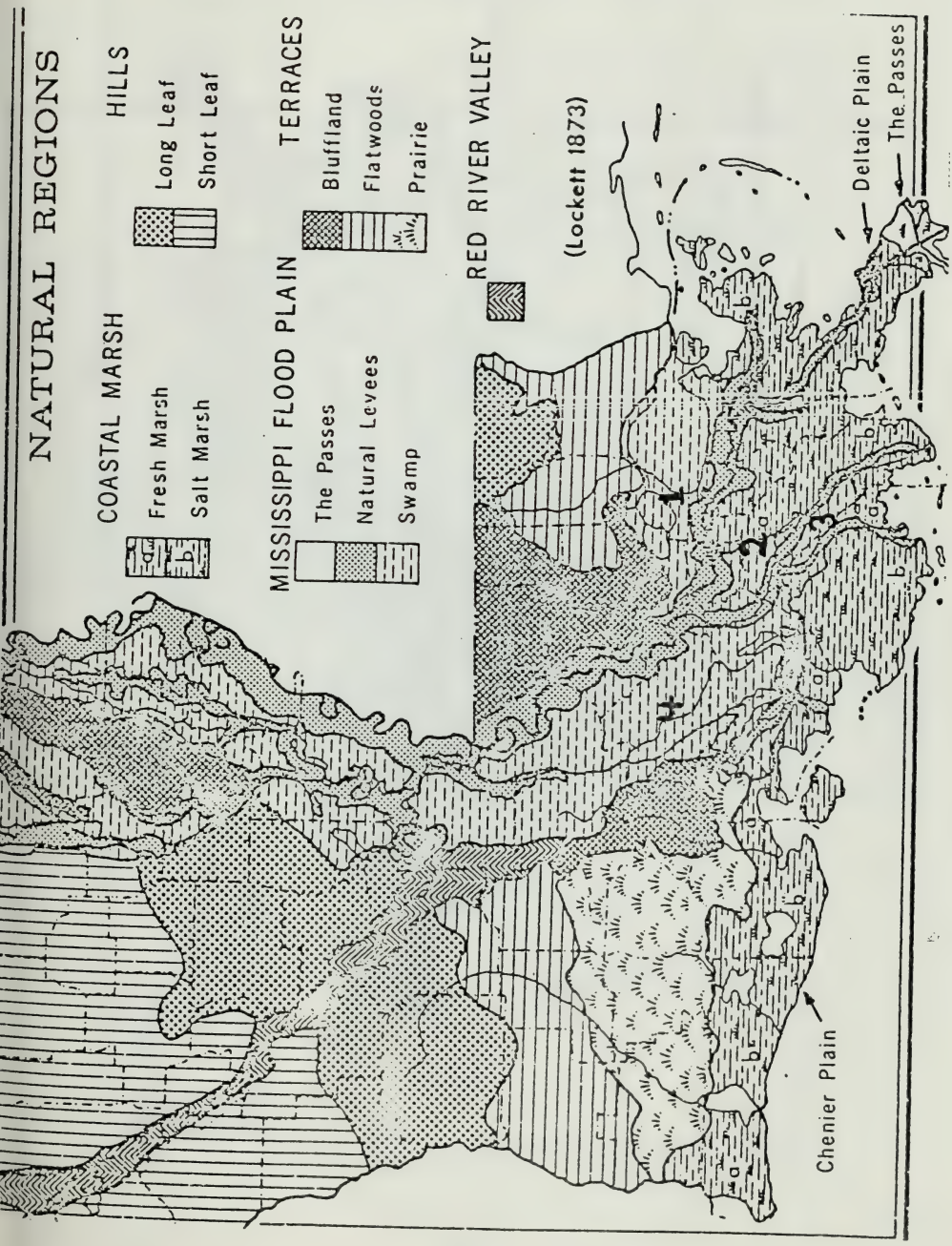
Geographical and Cultural Maps of Acadiana

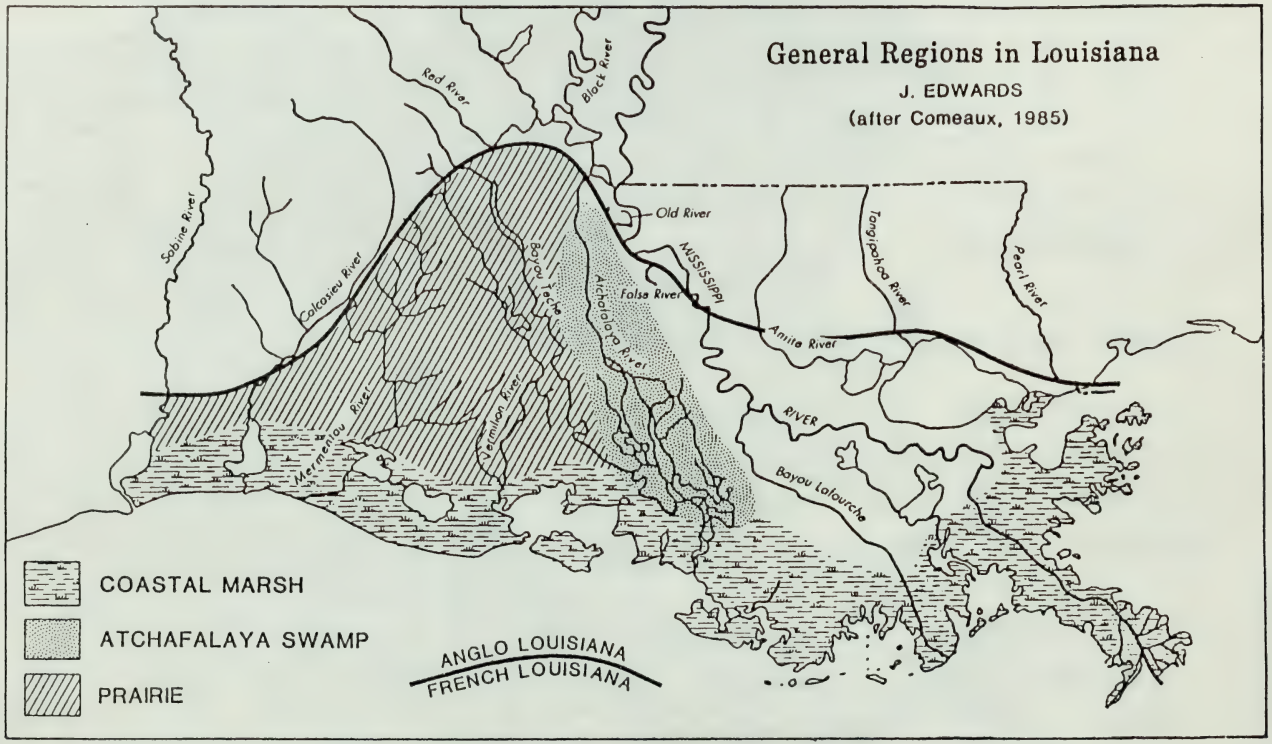

Parishes of Louisiana
by Name
TEX.
MISS.
MISSISSIPPI
N
0
50
miles
CLAIBORNE
UNION
MOREHOUSE
W. CARROLL
EAST CARROLL
BOSSIER
WEBSTER
B. Dorcheat
LINCOLN
OUACHITA
Ouachita R.
RICHLAND
MADISON
CADDO
BIENVILLE
JACKSON
FRANKLIN
TENSAS
DE SOTO
WINN
CALDWELL
Tensas R.
Red River
LA SALLE
CATAHOULA
CONCORDIA
Black R.
GRANT
SABINE
NATCHITOCHES
RAPIDES
AVOYELLES
W. FELICIANA
ST. HELENA
WASHINGTON
Tangipahoa
VERNON
Sabine R.
ALLEN
POINTE COUPEE
E. FELICIANA
EVANGELINE
ST LANDRY
Atchafalaya
EAST BATON ROUGE
LIVINGSTON
TANGIPAHOA
Pearl R.
BEAUREGARD
B. Teche
W. BATON ROUGE
Amite R.
ST. TAMMANY
CALCASIEU
Calcasieu R.
JEFFERSON DAVIS
ACADIA
IBERVILLE
ASCENSION
ST. JOHN THE BAPTIST
LAFAYETTE
ST. MARTIN
ORLEANS
CAMERON
VERMILION
IBERIA
ASSUMPTION
ST. JAMES
ST. CHARLES
ST BERNARD
ST MARY
B. Lafourche
JEFFERSON
LAFOURCHE
TERREBONNE
PLAQUEMINES


Cities, Towns, and Villages of French Louisiana
CITIES
A. Baton Rouge
B. Alexandria
C. New Orleans
D. Lafayette
TOWNS:
1. Donaldsonville
2. Thibodaux
3. Houma
4. Morgan City
5. New Iberia
6. Abbeville
7. Breaux Bridge
8. Opelousas
9. Ville Platte
10. Crowley
11. New Roads
12. Marksville
13. Natchitoches
VILLAGES
1. Convent
2. Lutcher
3. Gramercy
4. Mt. Airy
5. Reserve
6. Edgard
7. Hahnville
8. Destrehan
9. Paincourtville
10. Labadieville
11. Raceland
12. Lockport
13. Larose
14. Golden Meadow
15. Grand Isle
16. Franklin
17. Oaklawn
18. Loreauville
19. St. Martinville
20. Cecilia
21. Arnaudville
22. Leonville
23. Grand Coteau
24. Church Pt.
25. Port Barre
26. Bunkie
27. Mansura
28. Mamou
29. St. Francisville
30. Pointe Coupee
31. Lacour
32. Natchez
33. Melrose
34. Washington
35. Dulac
36. Montegut
37. Eunice
38. French Settlement
MISSISSIPPI RIVER
RED RIVER
LITTLE RIVER
BLACK RIVER
SABINE RIVER
CALCASIEU RIVER
ATCHAFALAYA RIVER
TANGIPAHOA RIVER
PEARL RIVER
AMITE RIVER
MERMENTAU RIVER
VERMILION RIVER
N
0 10 20 30
miles

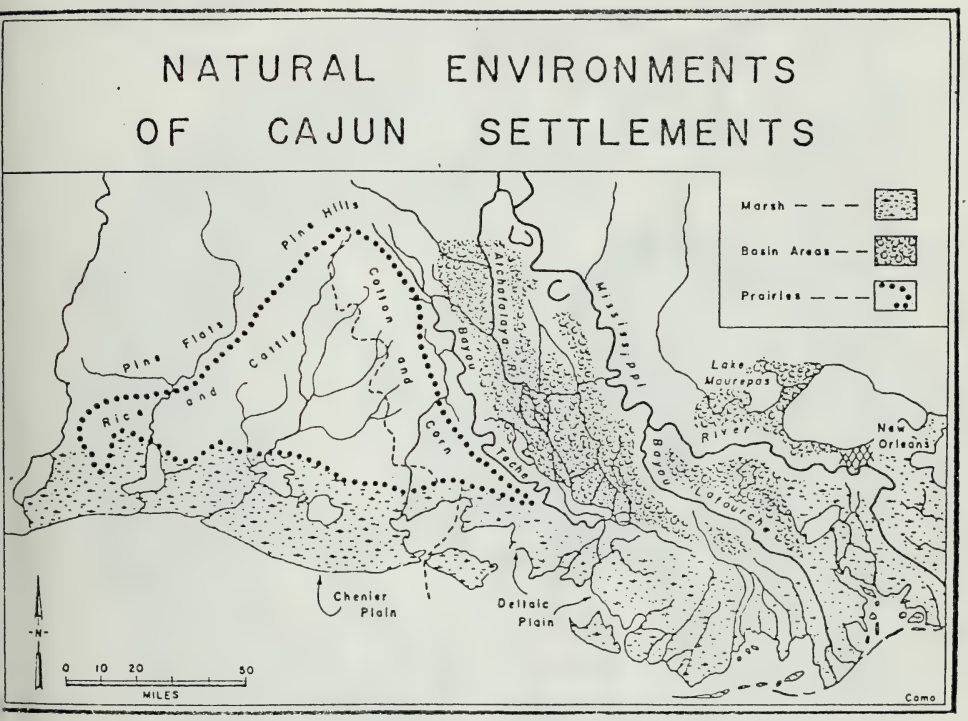

Vegetative and Natural Zones
of Louisiana
Marsh
Longleaf Pine Forests
Swamp
Oak Hickory-Shortleaf Pine Forests
Bottomland Hardwoods (Loblolly-Oak)
Upland Hardwoods (Blufflands)
Upland Prairie
Gallery Forests and Prairie
Bottomland Hardwoods
(Cottonwood—Sycamore—Willow)
N
0 10 20 30
miles

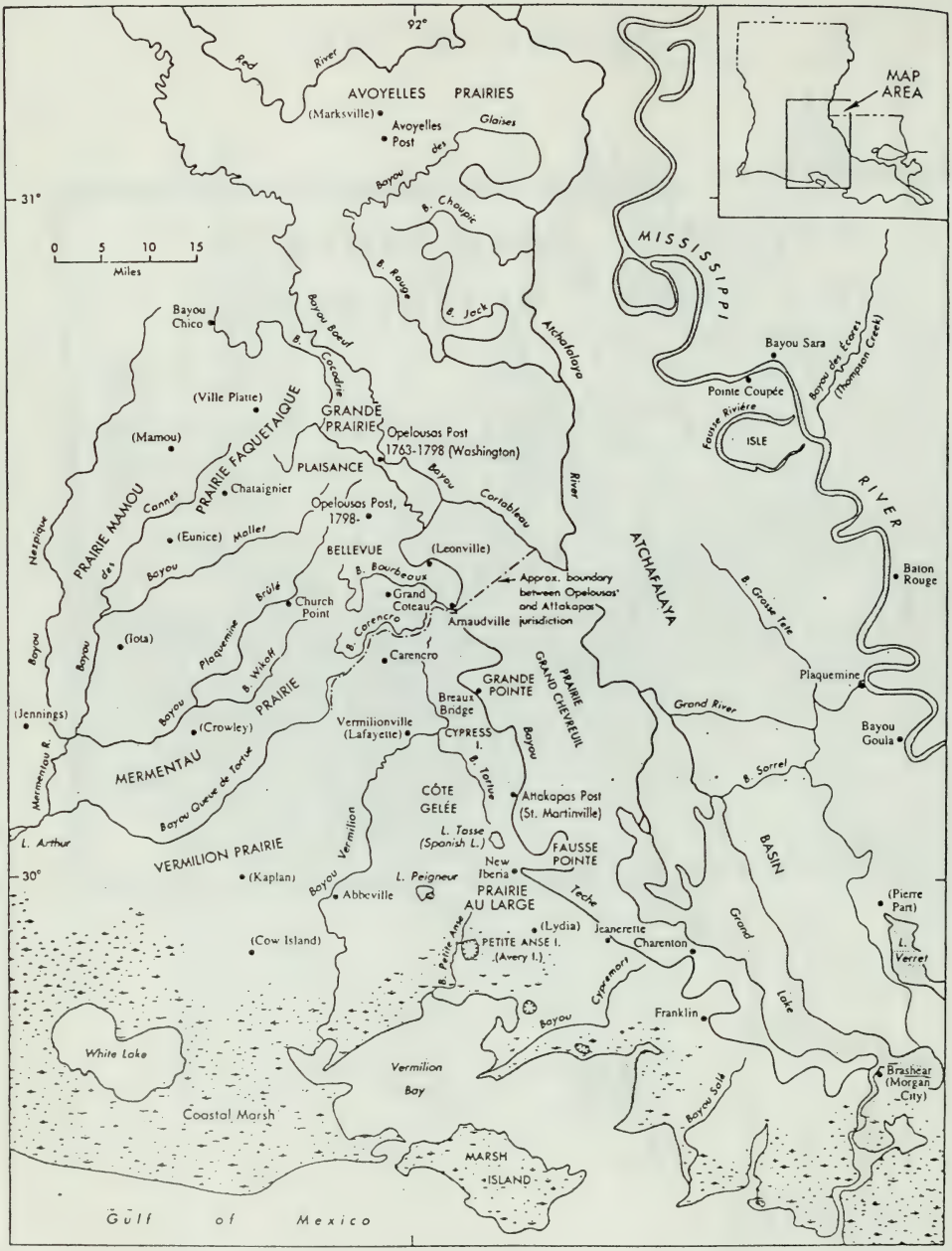
(Source: Newton: 1972)




General Regions in Louisiana
J. EDWARDS
(after Comeaux, 1985)
Red River
Black River
Sabine River
Calcasieu River
Old River
MISSISSIPPI
Bayou Teche
Atchafalaya River
False River
Tangipahoa River
Pearl River
Amite River
Vermilion River
Mermentau River
RIVER
Bayou Lafourche
COASTAL MARSH
ATCHAFALAYA SWAMP
PRAIRIE
ANGLO LOUISIANA
FRENCH LOUISIANA

Comeau's cultural/enviromental areas for Cajuns
(Source: Comeaux: 1978)

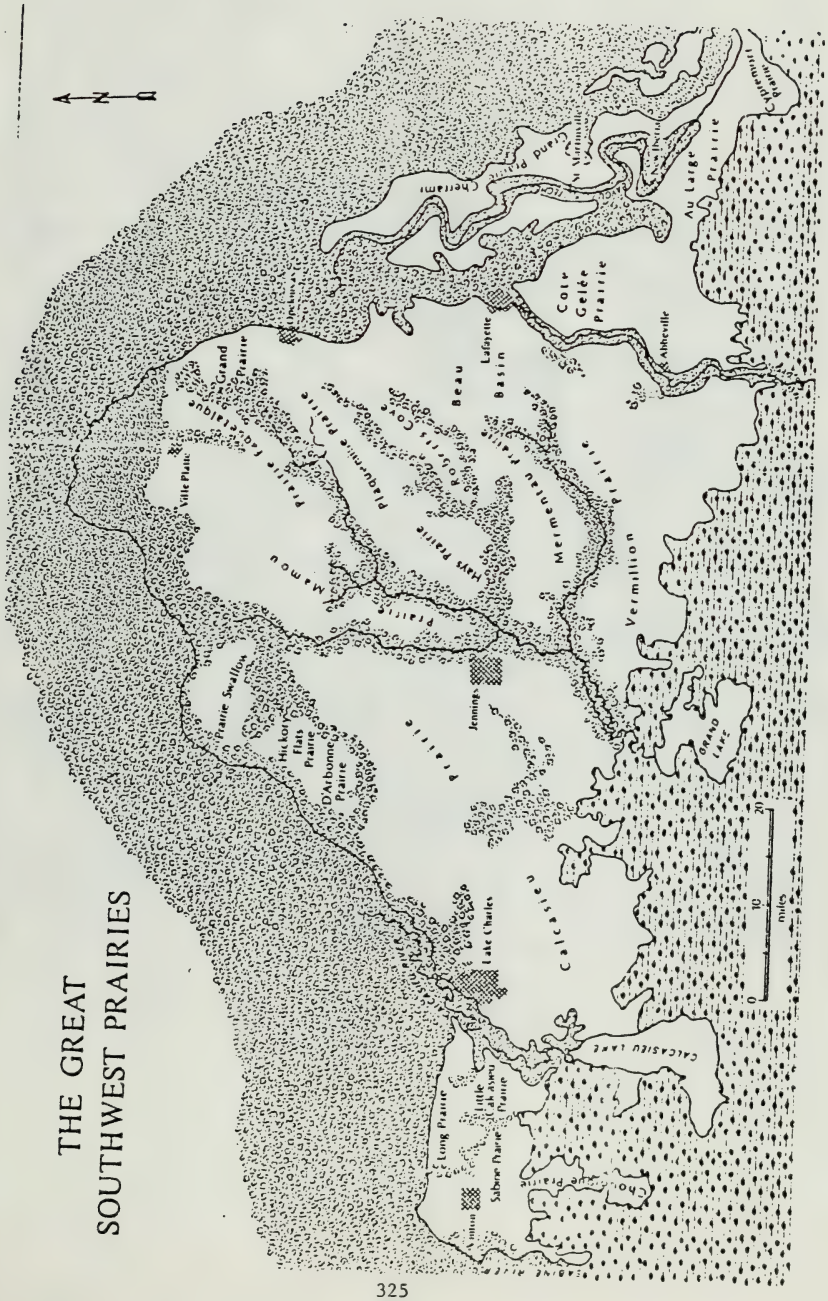




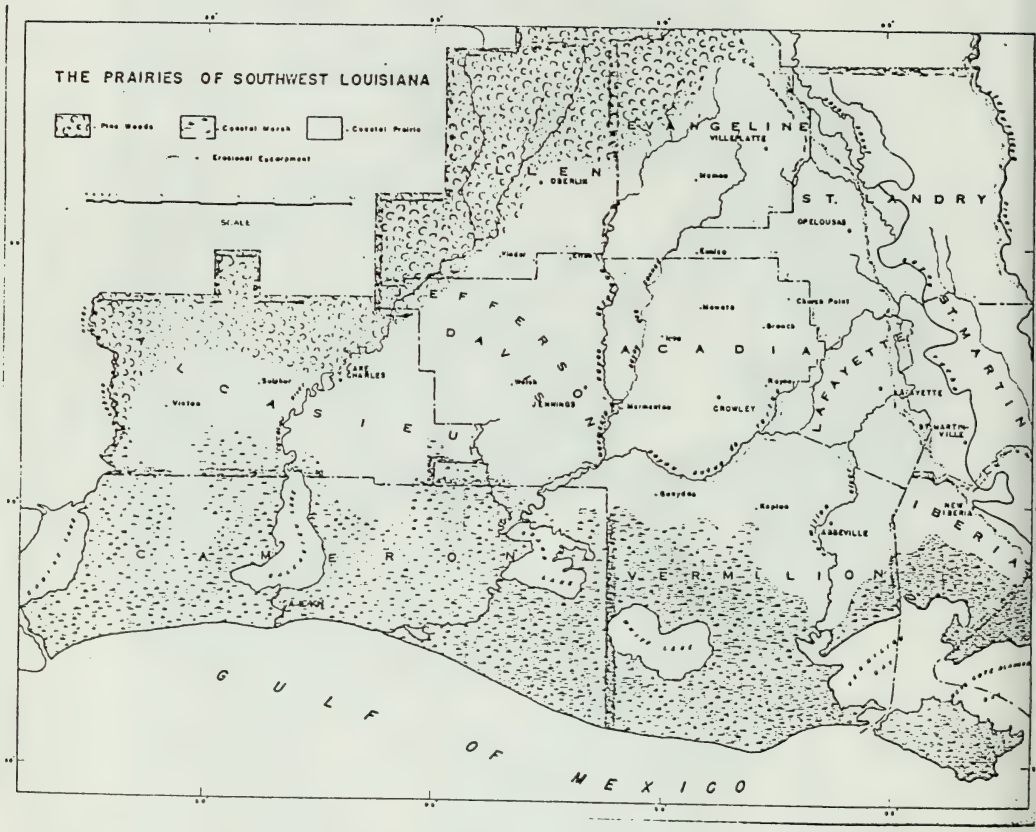
The Bayou Teche, Opelousas area, and adjacent prairies of South-Central Louisiana.

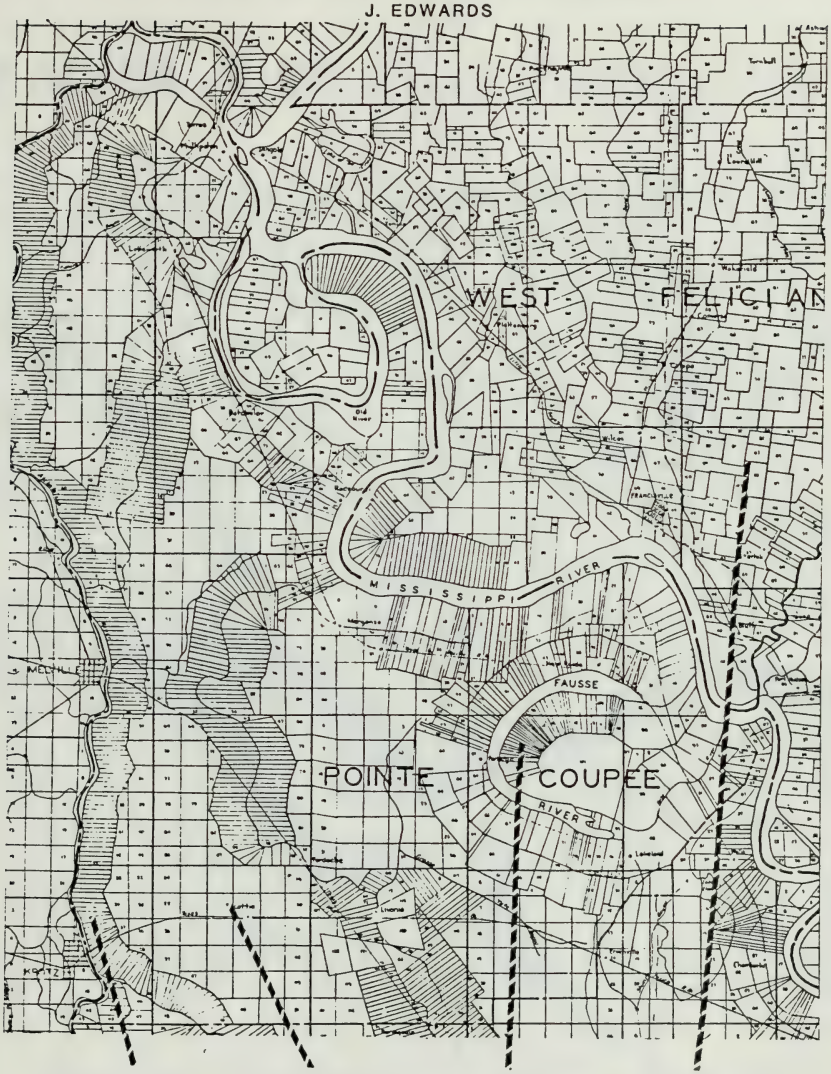
West, R.C. 1986. An Atlas of LA Surnames of Fr. + Sp. Origin. Baton Rouge: Geoscience Publications, LSU.

(Source:Newton:1972)



(Source: Taylor:1956)



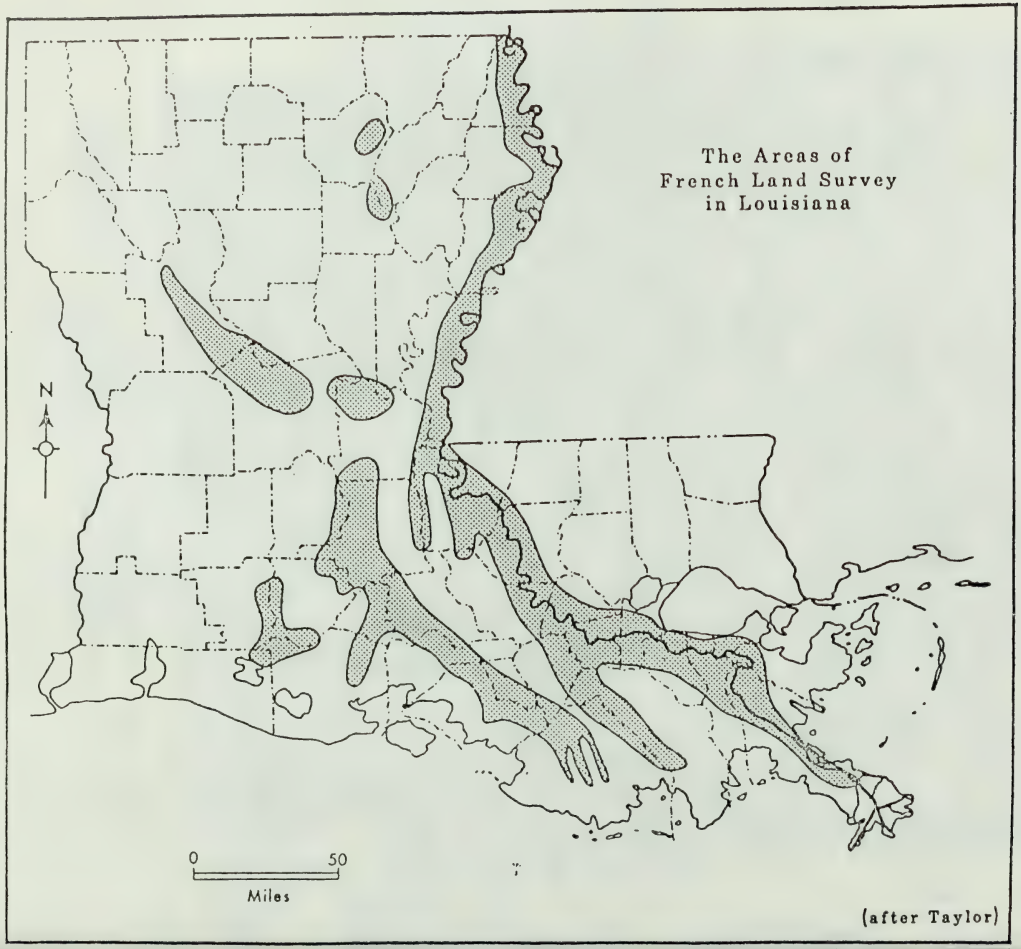


SPANISH PERIOD LONG LOTS 1765–1810

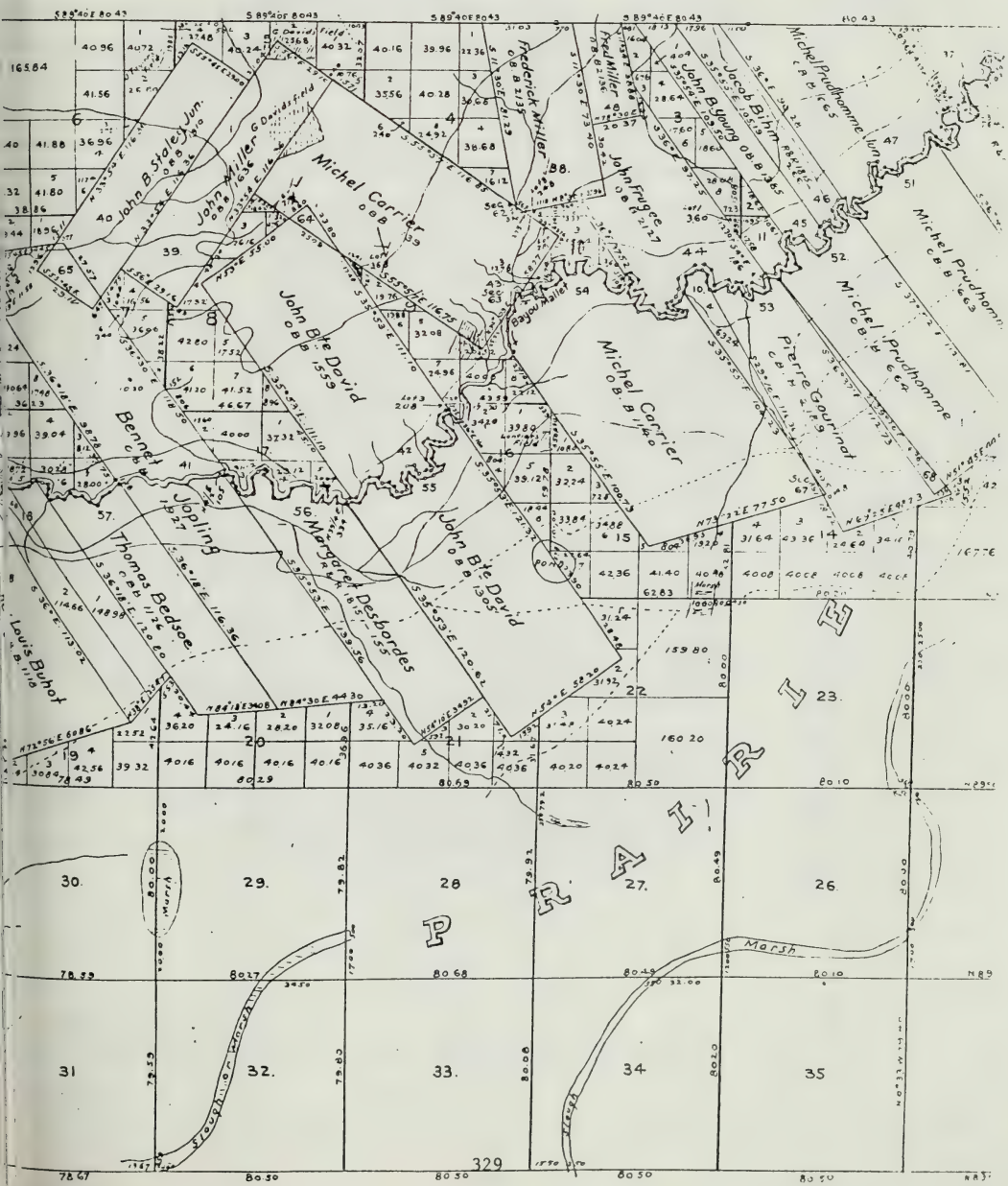
AMERICAN GENERAL LAND OFFICE TOWNSHIP AND RANGE after 1803

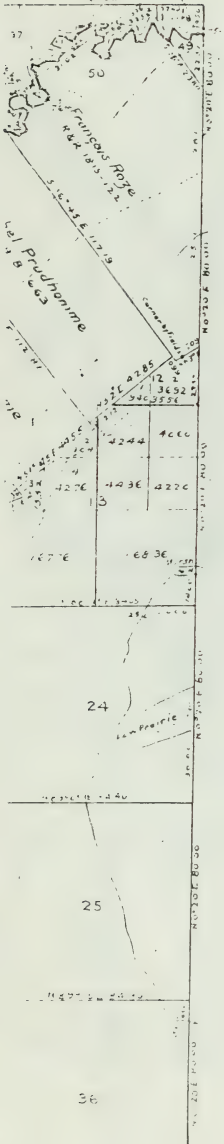
FRENCH LONG LOTS c. 1715–1765

ENGLISH METES AND BOUNDS c. 1785–1819


The Areas of
French Land Survey
in Louisiana
N
0
50
Miles
(after Taylor)

T.7 S. R.1 E. South Western District, La.





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Private Claims

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38	Frederick Miller	OB		B 2135	292 65	59	William Johnson			B 99	2 2
39	John Miller	"		B 1363	332 34	60	Francois Roze	R&R	1815	122	00
40	John B. Staley Jun	"		B 1310	305 67	61	Joseph Landry	Con Rep	Jan 6 1815	67	11 2
41	Bennet Jopling	"		B 1327	274 38		Francois Roze	R&R	1815	122	
42	John B. McDavid	"		B 575	68 48	62	Frederick Miller	OB		B 2135	6 2
43	Michael Carrier	"		B 1139	669 27		Michael Carrier	"		B 1139	
44	John Frugee	"		B 1327	345 64		Michael Carrier			B 1139	
45	John B. Young	"		B 1365	162 73	63	Michael Carrier			B 1140	
46	Jacob B. Thm	R&R	1815	266	149 35		John B. McDavid			B 1319	
47	Michel Prudhomme Jun	OB		B 665	415 12	64	Michael Carrier			B 1139	102
48	Frederick Miller	"		B 2136	83 42	65	John B. Staley Jun			B 1321	3
49	Joseph Armund	"		1785	17 10		Bennet Jopling			B 1327	
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53	Pierre Gourrinot	"		B 2189	348 83		Michel Carrier			B 1140	0 0
54	Michael Carrier	"		B 1140	257 38		Michel Prudhomme			B 664	
55	Jean Baptiste David	"		B 1365	641 22	68	Pierre Gourrinot			B 2139	0 8
56	Margaret Desbordes	R&R	1815	155	415 13	69	Joseph Landry	Con Rep	Apr 6 1815	67	0
57	Thomas Bedsoe	OB		B 1136	326 10						

Area of Public Land 1457.76. Private Claims 903646. Total Area of Township 2325422 Acres

Variation of the Needle by
A. G. Phelps 8° 40' East
A. G. Phelps 8° 40'
A. G. Phelps 8° 30'

Wm. McLester D.S. surveyed the North East and South East Boundaries of this Township in 1807 and was paid in the 2nd qr of 1812 and Sec 55 excepting the Reserve in the Nth qr of 810 and claims 90033 Beds. and by the Reserve in the Nth qr of 1 and 2nd Sec 18 originally surveyed all the Sectional lines running Sec 22 & 36 excluding in the 4th qr of 808 and was paid 25th May 808

Thomas Owings, D.S. originally surveyed the West Bdry of this Twp. his notes are without date and surveyed Claim 8 33 in 1811 but there is no evidence of payment on file in this office.

Levin Wailes D.S. resurveyed the West Bdry in the 2nd qr of 808 and was paid 24th Oct 1808

William Darby D.S. surveyed Claim 8 lies in the 3rd qr of 1810 but no evidence of payment is on file

Joseph Irwin D.S. Surveyed Claims Contested 67, 3 to 2135, 1136, 910, 1139, 2127, 385, 1162, 266, 300, 382, 36 in 1816 & claims 8 1559, A 1785, R&R 122, B 663, 664, 1140, 305, 764, 155 together with all the Sectional lines not surveyed by Mr Lester and was paid as follows: for claims B No 2135, 1385, 665 & 2, 36 Sept 20th 1816. for Claims B 663, 1364, 910, 1559, 1, 39, 2127, 4, 385, 3, 9, 1162, 4 surveyed under Section Lines and the Reserve in the N. qr of the claims B No 663, 664, 1305 July 17th 1818 and for the balance March 30th 1821

John Boyd & E.R. Downing D.S. surveyed claim B 1140 in the 4th qr of 1828 and was paid 31st Dec 1829

John Boyd D.S. surveyed Claims B No 1, 208, 1140 in the 4th qr of 1828 and was paid April 15th 1833

Late Surveys

A. L. Fields D.S. under Contract dated 11th March 1848, 22nd surveyed the East Bdry and claims B 1358, 48, 122 in the 2nd qr of 1851 on account approved 27th Sept 1852

A. G. Phelps D.S. under Contract dated 21st January 1851 resurveyed the North Bdry and claims B 1, 91, 1140, 1365 in the 2nd qr of 1852 on account approved 2nd Dec 1853

With the exception of the North & East Bdries of the Township 1053 chs of the Sectional line of Sec 50 claim A 1785 and the line between Sec 1, 2, 3, 8, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35 under Contract dated 11th Nov 1855 Noah H. Phelps, D.S. resurveyed the Exterior Boundaries on the 1st 2nd 3rd qr of 1856 under Contract dated 11th Nov 1855

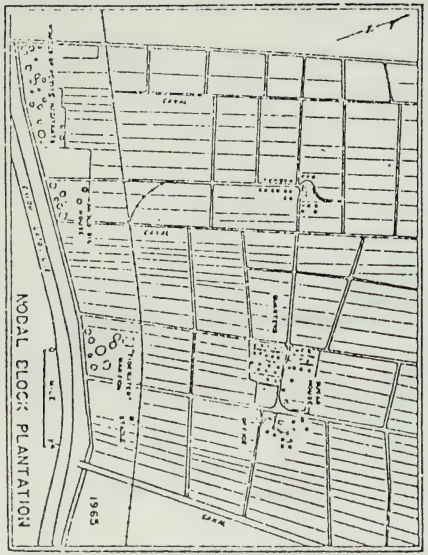
The West and South Bdries under Sec the accounts approved August 5th and Oct 13th 1856

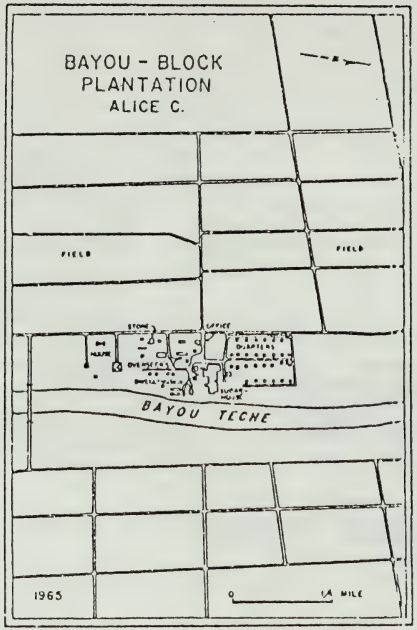
Swamp and accretion to the State of Louisiana under the provisions of an act of Congress approved 2nd March 1849 have been allowed on Sec 11, 9, 10, 11, 16, 17, 18. See list herewith transmitted

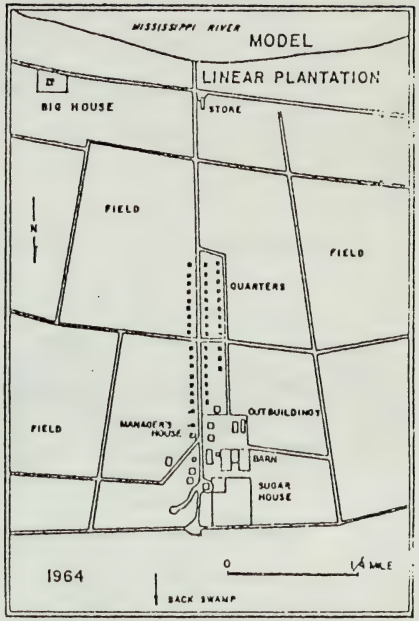
Surveyor Generals Office
Donaldsonville La 30 April 1857

The above Township Map has been prepared from the approved field notes thereof now on file in this office & is hereby certified

W. J. McCulloh
Surveyor General La

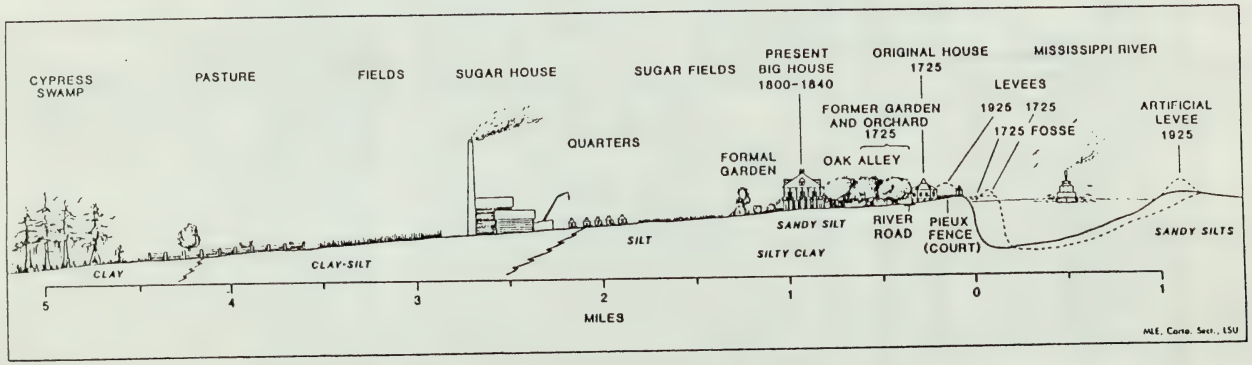


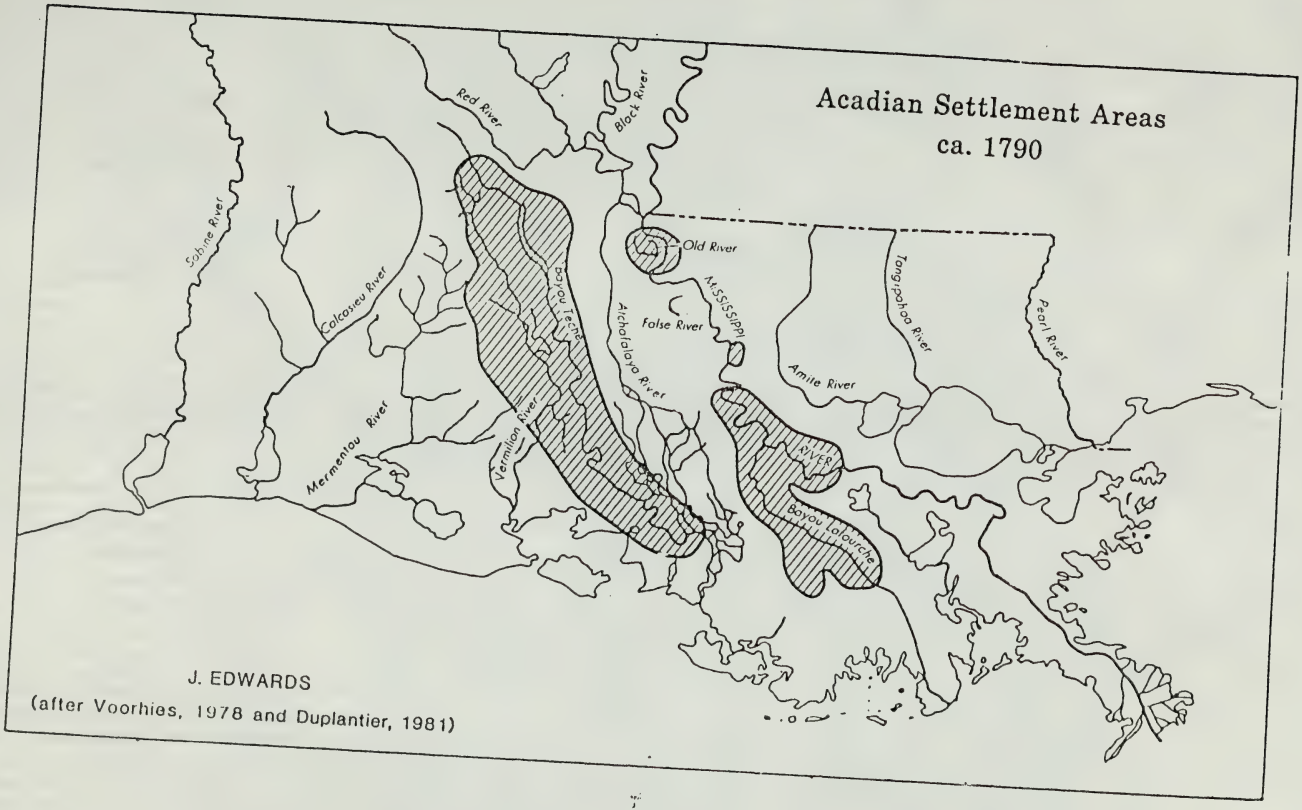




REPRESENTATIVE SUGAR PLANTATIONS

(Rehder 1971)


CYPRESS SWAMP
PASTURE
FIELDS
SUGAR HOUSE
SUGAR FIELDS
PRESENT BIG HOUSE 1800-1840
ORIGINAL HOUSE 1725
MISSISSIPPI RIVER
LEVEES
1925 1725
1725 FOSSÉ
ARTIFICIAL LEVEE 1925
FORMER GARDEN AND ORCHARD 1725
QUARTERS
FORMAL GARDEN
OAK ALLEY
SANDY SILT
RIVER ROAD
PIEUX FENCE (COURT)
SILT
SILTY CLAY
SANDY SILTS
CLAY
CLAY-SILT
5
4
3
2
1
0
1
MILES
MLE, Cartg. Sect., LSU


Acadian Settlement Areas
ca. 1790
Sabine River
Calcasieu River
Mermentau River
Red River
Black River
Vermilion River
Bayou Teche
Old River
MISSISSIPPI
False River
Atchafalaya River
Amite River
Tangipahoa River
Pearl River
RIVER
Bayou Lafourche
J. EDWARDS
(after Voorhies, 1978 and Duplantier, 1981)

THE MOVEMENTS OF SOME POPULATION GROUPS INTO THE PRAIRIES OF SOUTHWEST LOUISIANA
(Periods are approximations)
The Acadian movement (1765-1785)
The early French " (1760-1795)
The Spanish " (1770-1780)
The early American " (1775- ?)
The late American " (1780-1790)
The German " (1780-1885)
The negro movement, 1765-present, not shown
Scale of Miles
0 4 8 12
RECENT ALLUVIAL LANDS
ST. MARY
ST. LANDRY
EVANGELINE
ALLEN
PINE HILLS
PINE FLATS
CALCASIEU
CAMERON
VERMILION
Vile Platte
Mamou
Oberlin
Kinder
Opelousas
Lawton
Eunice
Church Point
Mowata
Basile
Fabacher
Duralde
Rayne
Scott
Lafayette
Breaux Bridge
Crowley
Ebenezer
Jennings
Welsh
Sulphur
Vinton
Lake Charles
Deckline
Gueydan
Kaplan
Abbeville
Cameron
CALCASIEU LAKE
GRAND LAKE
WHITE LAKE
VERMILION BAY
GULF OF MEXICO
SABINE PRAIRIE
MERMENTAU PRAIRIE
VERMILION PRAIRIE
PRAIRIE MAMOU
PRAIRIE CHAMBERS
PRAIRIE CONCORDE
PRAIRIE ROBERTS
PRAIRIE LAFAYETTE
PRAIRIE CARENCRO
PRAIRIE CONNEAUX
PRAIRIE CHEVREUIL
PRAIRIE CHAUVIN
PRAIRIE CHAMPAGNE
PRAIRIE CHAPELLE
PRAIRIE CHAUDRON

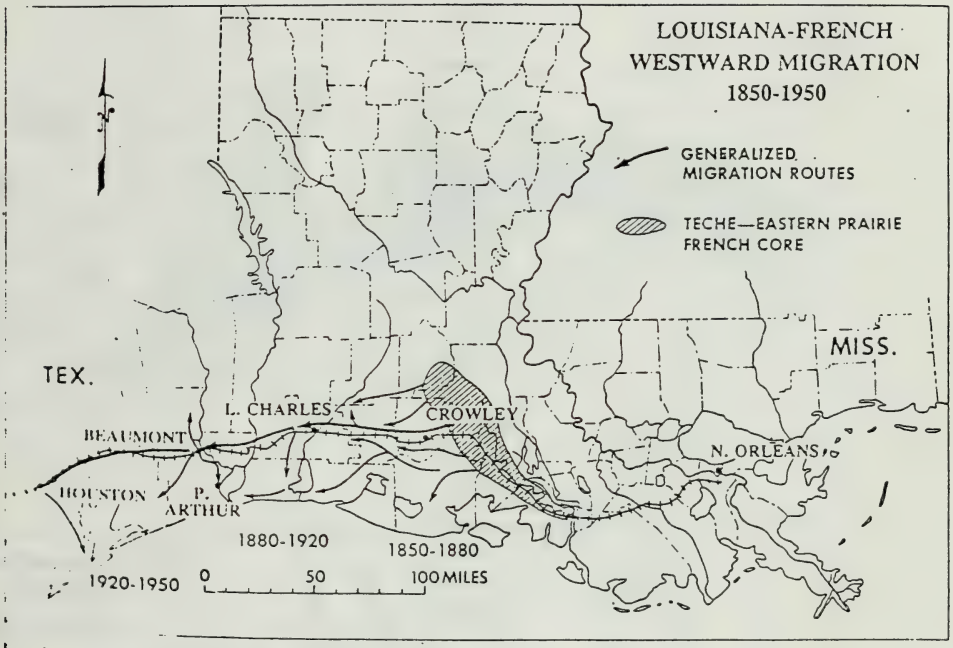
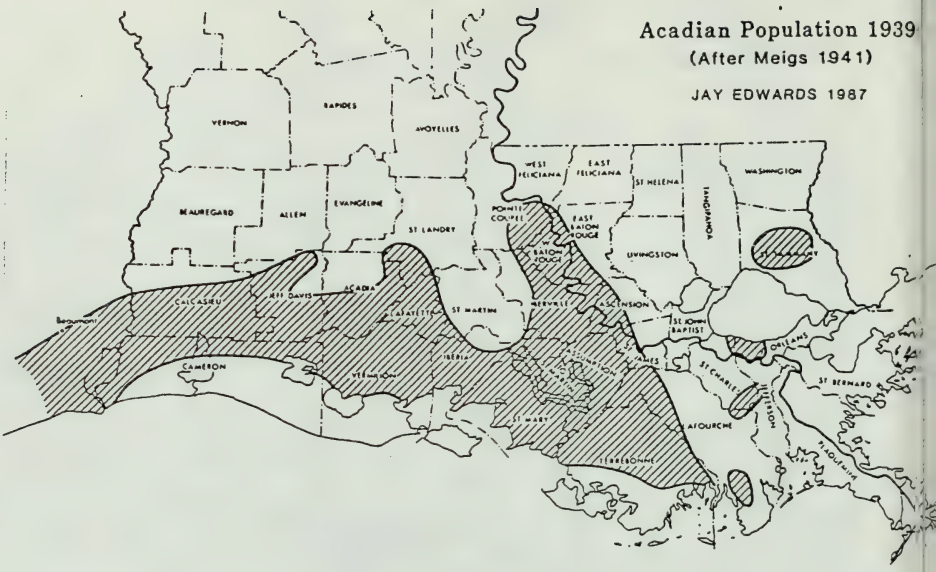
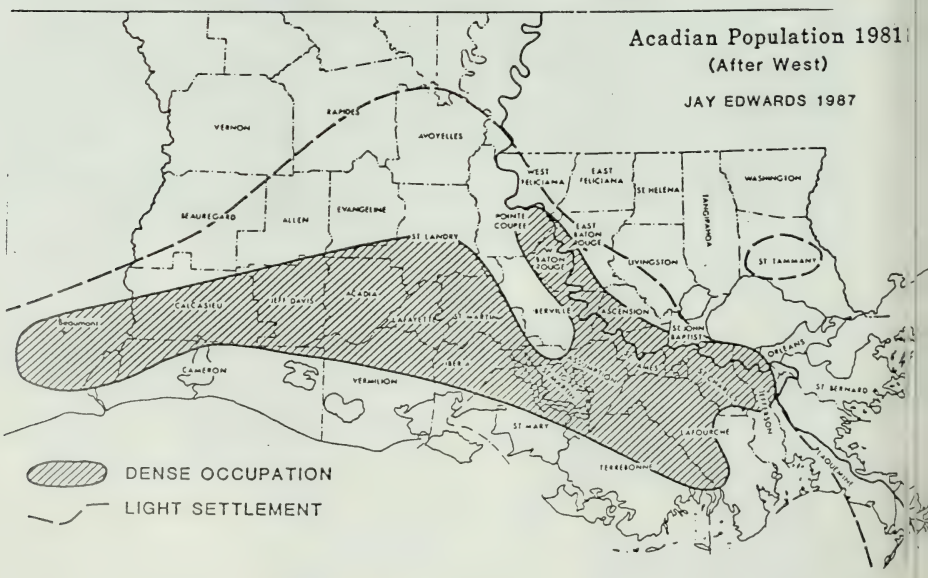
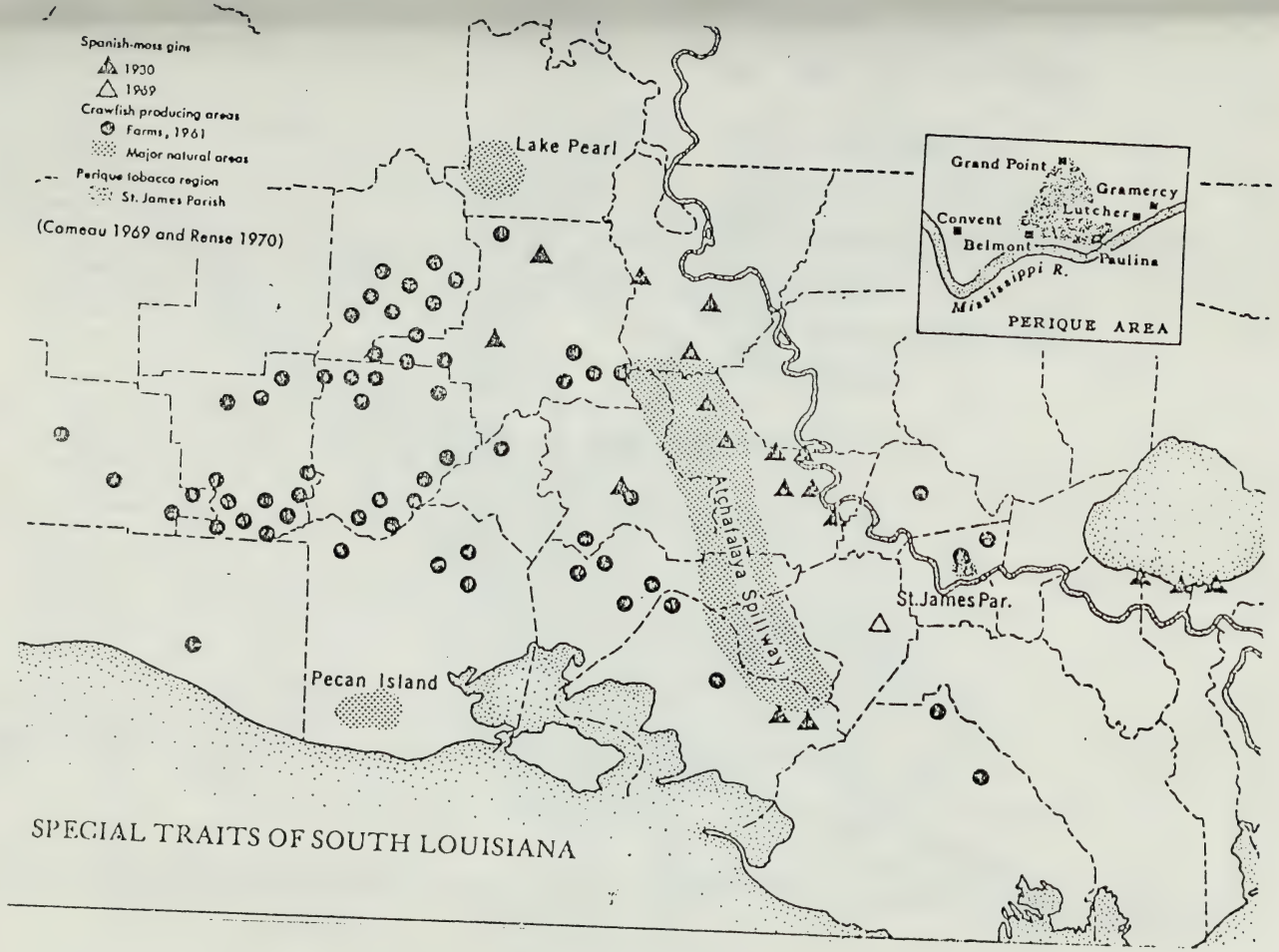


FIG. 6. Louisiana French westward migration, 1850–1950.

West, R.C. 1986. An Atlas of Louisiana Surnames of Fr. + Sp. Origin. Baton Rouge: Geoscience Publications, LSU.

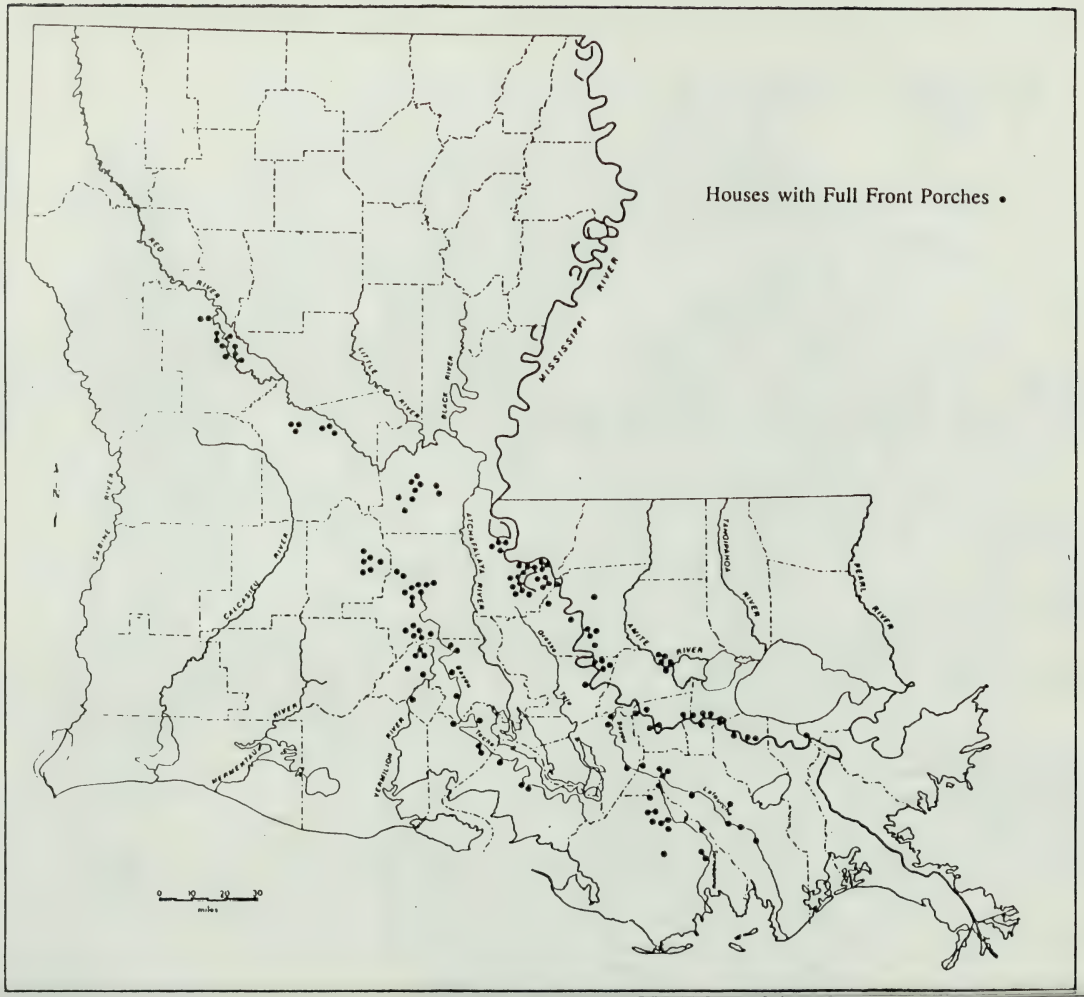

Acadian Population 1939
(After Meigs 1941)
JAY EDWARDS 1987
VERNON
RAPIDES
AVOYELLES
WEST FELICIANA
EAST FELICIANA
ST HELENA
WASHINGTON
BEAUREGARD
ALLEN
EVANGELINE
ST LANDRY
POINTE COUPEE
EAST BATON ROUGE
WEST BATON ROUGE
LIVINGSTON
TANGIPAHOA
ST TAMMANY
CALCASIEU
JEFF DAVIS
ACADIA
LAFAYETTE
ST MARTIN
IBERVILLE
ASCENSION
ST JOHN BAPTIST
ORLEANS
Beaumont
CAMERON
VERMILION
IBERIA
JAMES
ST CHARLES
ST BERNARD
ST MARY
JEFFERSON
LAFOURCHE
TERREBONNE
PLAQUEMINES

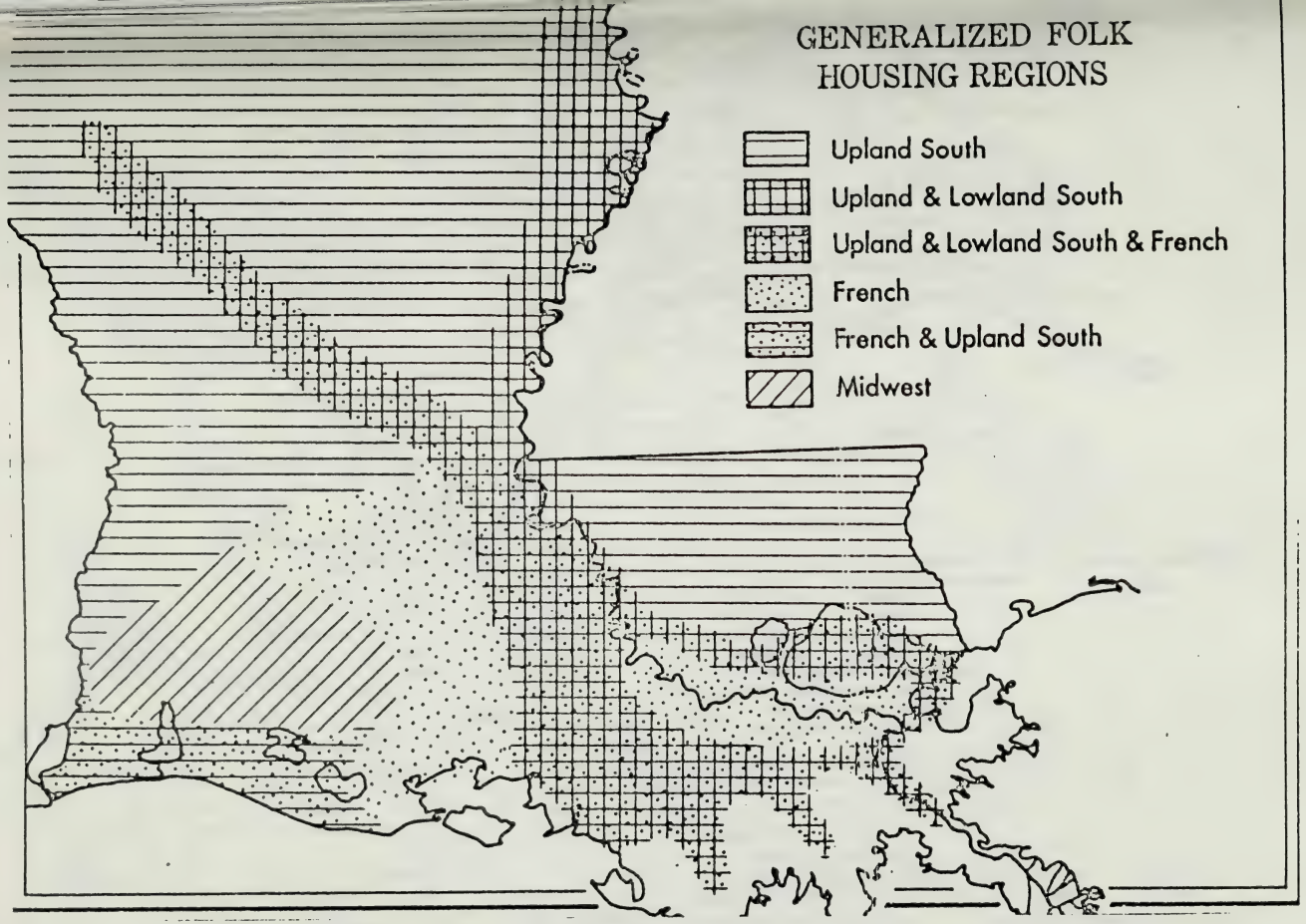

Acadian Population 1981
(After West)
JAY EDWARDS 1987
VERNON
RAPIDES
AVOYELLES
WEST FELICIANA
EAST FELICIANA
ST HELENA
WASHINGTON
BEAUREGARD
ALLEN
EVANGELINE
ST LANDRY
POINTE COUPEE
EAST BATON ROUGE
WEST BATON ROUGE
LIVINGSTON
TANGIPAHOA
ST TAMMANY
CALCASIEU
JEFF DAVIS
ACADIA
LAFAYETTE
ST MARTIN
IBERVILLE
ASCENSION
ST JOHN BAPTIST
ORLEANS
Beaumont
CAMERON
VERMILION
IBERIA
JAMES
ST BERNARD
ST MARY
JEFFERSON
LAFOURCHE
TERREBONNE
PLAQUEMINES
DENSE OCCUPATION
LIGHT SETTLEMENT



SPECIAL TRAITS OF SOUTH LOUISIANA

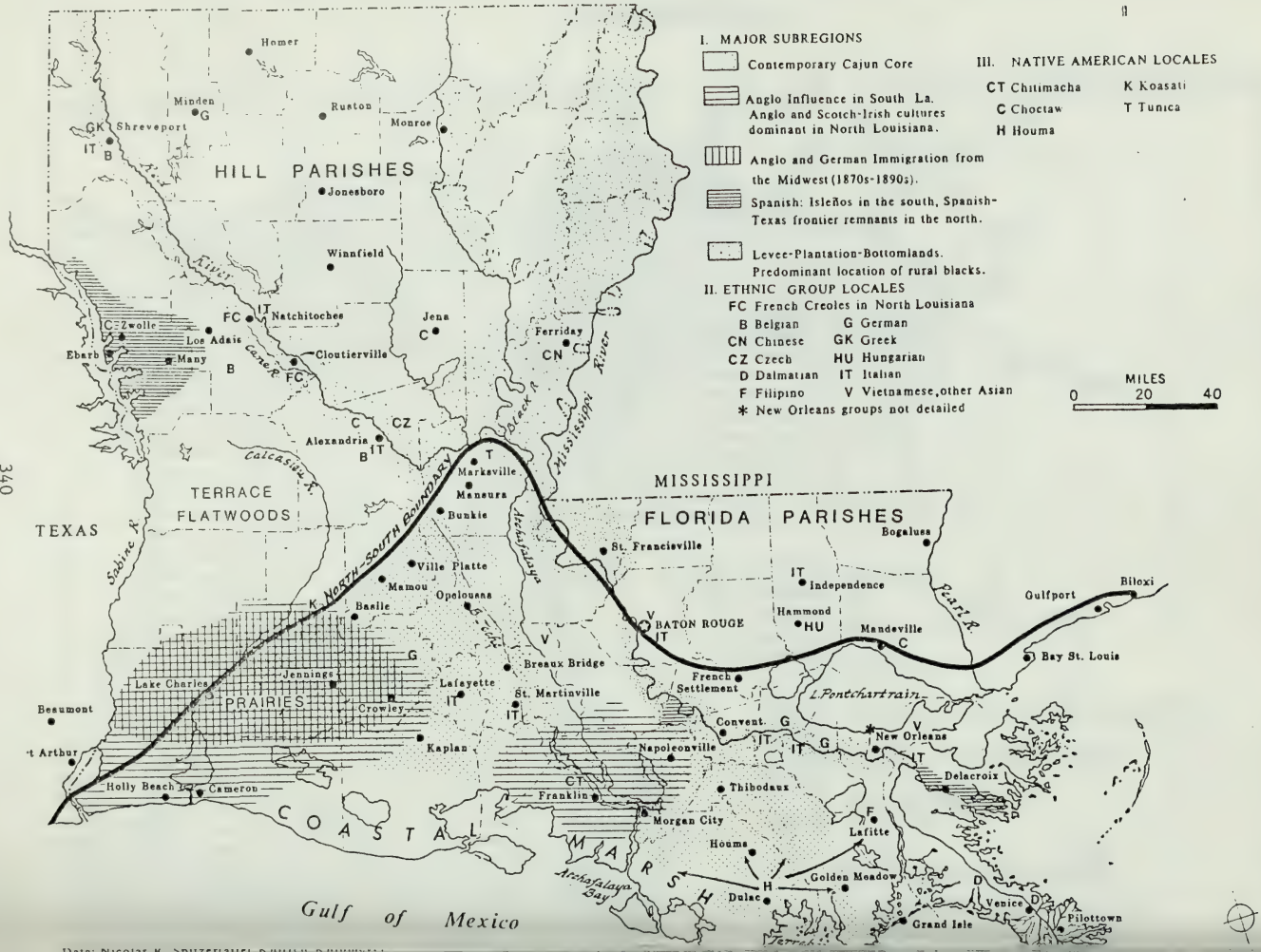
(Source: Newton, 1972)


Houses with Full Front Porches •
MISSISSIPPI RIVER
RED RIVER
LITTLE RIVER
BLACK RIVER
SABINE RIVER
CALCASIEU RIVER
ATCHAFALAYA RIVER
TAHOIPAHOA RIVER
PEARL RIVER
AMITE RIVER
MERMENTAU RIVER
VERMILION RIVER
0 10 20 30
miles

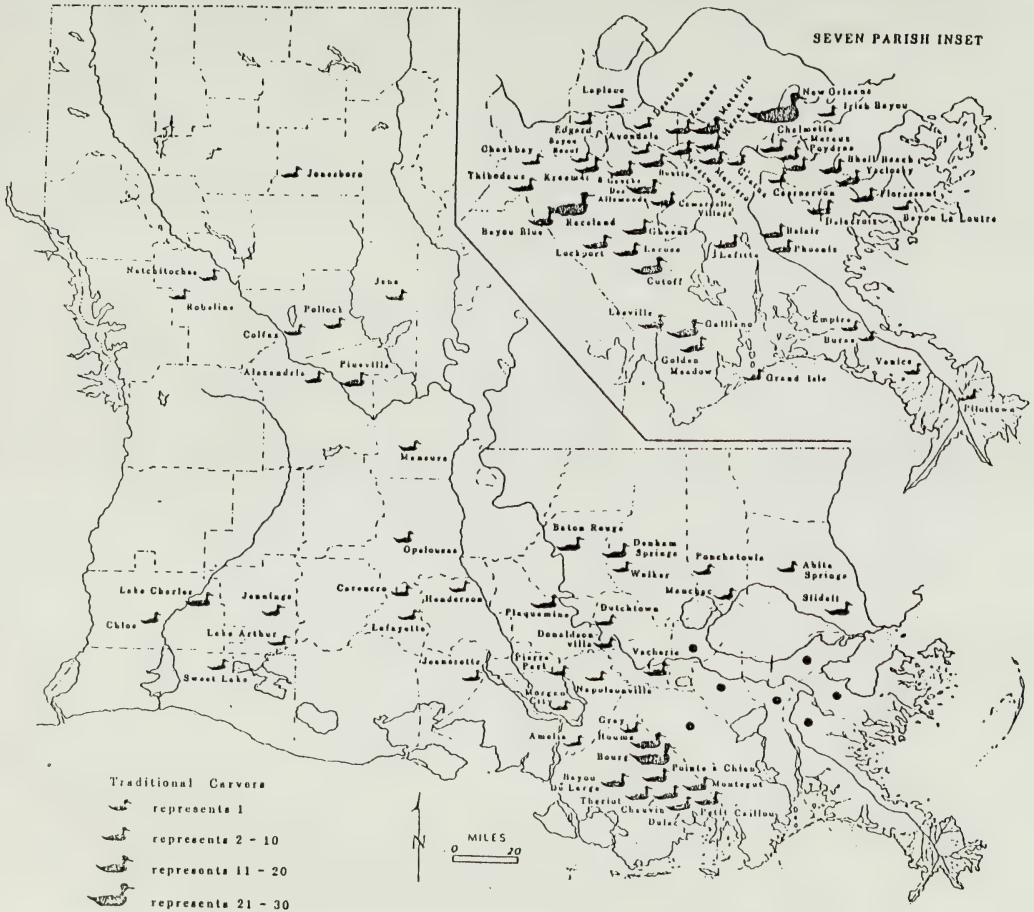


(Source:Newton:1972)

LOUISIANA FOLK REGIONS



TRADITIONAL WILD FOWL CARVERS



Data: Charles W. Frank, Jr., Rick Bryan

Ada L. N. Newton

APPENDIX 2

Acadian Spinning, Dyeing and Weaving

by: Sophia Ward

Louisiana Folklife

Vol. III, No. 2 October, 1978

Articles

Acadian Spinning, Dyeing, and Weaving Sophia Ward

Editors: H. F. Gregory and Don Hatley

Acadian Spinning, Dyeing, and Weaving

by

Sophia Ward

The Acadians were French settlers who, in 1614, moved to the Annapolis Basin, the Annapolis Valley, land around the Minas Basin, and the outlying colonies of Nova Scotia. These settlements, known as Acadia, provided a prosperous livelihood for the Acadian farmers for the one hundred years prior to 1755.

After the Treaty of Utrecht was signed by France and Britain in 1713, these settlements were placed under British dominion. The Acadian farmers were thus caught in the middle of a political struggle based on boundary disputes. They refused an oath of allegiance to Britain that called for them to take arms against France.

This refusal resulted in their expulsion. Fourteen thousand Acadians moved away from their homes between 1755 and 1763. Boudreaux, Broussard, Hebert, Bodin, Le Blanc, Mouton, Trahan, and other names are on the register of exiles. Many of the Acadians found refuge in the sparsely settled Louisiana under French and Spanish rule. Present-day "Cajuns" of South Louisiana are descendants of these Acadian immigrants from Nova Scotia.

Technology and Weaving

The Acadians took little personal property with them in exile, but they did take a tradition of spinning and weaving and perhaps even some smaller tools of the trade. No example of Acadian woven material made prior to expulsion has been preserved.[1] Weaving in Eastern Canada had been influenced by a blend of French, Scotish, and German techniques.[2] Smith, an expert on Acadian furniture, states,

> Acadian weaving in Louisiana has remained essentially unchanged since the arrival of the refugees in the mid-eighteenth century.[3]

In the South, the Acadians adapted their techniques to cotton, a material abundantly available in Louisiana. In Nova Scotia they dyed their wool yarn with a brown dye that they produced from hulls of the butternut and black walnut trees.[4] A brown West Indies cotton was grown in Louisiana, and this special cotton is referred to as "yellow cotton" or _Coton jaune_,[5] or _Nankink cotton_.[6] This _coton jaune_ became a trademark of the Acadian fabric in South Louisiana. It is the functional equivalent of the Nova Scotian brown yarn (Figure 1).

Carding

Wool, used extensively in Nova Scotia by the Acadians, required a wide range of steps to condition it including shearing the sheep, sorting the fleece, washing and rinsing the fleece, and air drying it before carding could begin.[7] Carding is a technique used for short staple wool[8] and cotton to make the fibers spin readily. A card is essentially a small board with a handle; there are tiny metal teeth bound in leather on one face of the board, and the size depends on the material to be carded. The number of teeth and the spacing of the teeth on the working face of the card determine its size. Cotton cards are size number ten and have many fine teeth closely and uniformly dispersed over the working surface. Wool cards are size number eight and have fewer and thicker teeth less densely dispersed over the working surface.[9] Cotton card are rounded on the working face where wool cards are flat.[10] The cards, called zacard, a corruption of les cardes, in South Louisiana[11] were handmade until the last half of the nineteenth century.[12] Cards are used in pairs, and it is necessary for the best performance of the tool to always use the same card in the same hand each time.[13]

To card cotton, a hand full of clean cotton is placed on the working face of one card, and then the pair are drawn repeatedly across one another in a stroking manner. When the cotton is carded enough, it is a uniform mesh of fibers ready to come off the cards to which the fibers appear to be fused. It is taken off the cards by first letting it rest on one of the faces. This is done by favoring one card, and by giving a jerk to the other card while lightly rocking it across; the fibers should drop from its face. With the edge of the freed card, the cotton is skillfully rolled up lengthwise on to the back of the card it was first resting on.[14] The rolled cotton or rolag is referred to as an ecardant (Figure 2) by the Acadian spinners.[15] A flat rolag which has not been rolled on to the back of the card, but removed directly from the face of the card by hand, is called a placard (Figure 3). It is used for stuffing quilts unlike the ecardant which is used for spinning.[16]

The ecardant is placed in a basket until it is time for spinning. The Acadians, in Nova Scotia, had wool baskets which were made of "willow withes in the shape of a rugby ball"[17] or football and they also used wool baskets for gathering wool flocks[18] in the pastures and for storing wool.[19] The Acadians in South Louisiana used shallow, round, opened baskets made of pine needles that they obtained from the Koushatta Indians.[20]

A carding machine, patented in 1748, was used in Nova Scotia to card wool. The device worked by a drum revolving next to stationary cards; the wool would spread smoothly over the surface of the drum.[21] The Acadians had a similar machine for carding cotton, but they thought it too much trouble for

for day to day use carding small quantities of cotton. The machine, called the "spinning mule," was a drum with small wooden dowels sticking out from its surface. The drum turned against pig hair bristles causing the seeds and trash to fall out of the cotton.[22]

Cotton was usually cleaned by hand. To clean away smaller particles and dust, an instrument called l'arc was used.[23] In an article printed in 1942 in the Times-Picayune, Alex Melancon and Louise V. Olivier explain the l'arc as

> a green peach tree branch, with string fastened to each end to draw it into an arc like the bow used in archery.... They placed a hand full of cotton on the string of the bow and while holding the branch against the body, pluck the string with the thumb of the right hand. This shakes out all the dust, leaves, and smaller vine particles and unravels the matted cotton to soft fiber.[24]

Later on, the Cajuns used gins, and gin mills; even to this day, they gin the coton jaune produced now, and this day frequently falls around the first of November.[25]

Spinning

The Acadians use two kinds of spinning wheels which are variations of a low, foot driven, spinning wheel. The spike variation, la brosse (Figure 4), is the simplest form of the wheel.[26] On a spike wheel there is usually no means to control the tension except by tightening or loosening the driving belt. The driving belt goes around the wheel that is turned by the foot pedal, and around a grooved spindle that is connected to the spike (Figure 6). The metal spike is covered with a reed-like material that readily catches the fibers to be spun. The reed, when full of yarn, can be removed from the spike to be stored or to be used as a spool.[27] In Acadia a variety of materials have been used on the spike, including split sugar cane stalks and corn cobs. Cane reeds work perfectly for shuttle spools which can be attached to the spike to wind on thread, yarn, and salvage material used in weaving. Many of the spinning wheels that have been brought back into use after years of retirement no longer have a reed-like attachment on the spike, but spinning can be done without it.

The other kind of Acadian wheel is without the spike, and instead has a flyer attachment; Acadians call this kind of spinning wheel an epanglier (Figure 5).[28]

The workings of a flyer spinning wheel are more complicated

than that of a spike wheel. The driving belt is doubled on this kind of wheel. Burnham and Burnham describe the general track of the belts as follows:

> Both parts go around the driving wheel: one of these goes around the pulley at the back of the metal spindle held in position between the two upright posts, and the other around one end of the bobbin resting on the spindle. The spindle is a straight shaft of wrought iron which widens into a tube in front. This tube may be seen jutting through the leather support on the front upright. Just behind the support is a small hole through which the spun yarn passes to emerge through the front of the tube. The horseshoe-shaped flyer is attached rigidly on the spindle and is the part of the mechanism that imparts the twist to the yarn. Between the front end of the flyer and the back pulley, a wooden bobbin is held loosely on the spindle, and lies between the arms of the flyer.[29]

There is a clear advantage of the epanglier spinning wheel over the la brosse spinning wheel because on the la brosse the spinner must stop the wheel with the right hand and reverse the turning direction of it in order to wind the new yarn on the lower end of the spike.[30]

Another advantage of the foot-driven flyer wheel is that both hands can be free to work with the thread and yarn spinning process; although spinning cotton is most often done with the left hand drawing out the ecardant and the right hand resting close to the wheel as in the case with the la brosse spinning wheel. The spinner makes the decisions about how thick and tight the yarn is to be. The spinners' hands are sensitive to the possibilities and limits of the fiber being spun as well as to the mechanics of spinning. When spinning with the two handed procedure, the spinner holds the ecardant and the leader thread (the yarn from the spindle that is already spun) at the point of contact between the forefinger and the thumb of the left hand; the rest of the ecardant is held loosely in the palm. The wheel is put into motion with the right hand, and then the foot takes over peddling with the toe and ankle is a steady, rhythmic beat.[31] Without any delay the right hand draws the ecardant out and, the left hand follows the right moving away from the spinning wheel. Meanwhile, the twist from the spindle is moving out and down the leader thread into the drawn ecardant to make the new yarn to wind on the spindle. The spinner gentl

pulls back on the newly made yarn, waits to feel the right amount of twist touching the left thumb, then moves the left hand towards the wheel to allow the new yarn to move onto the spindle. The process begins again: with the right hand drawing out the ecardant. The right hand controls the thickness of the yarn, and the left hand controls the tension; with both hands working together, a uniform yarn is made.[32]

When the spinning wheel is turning clockwise, a left or z-twisted yarn is spun; while turning the wheel counterclockwise produces a right or s-twisted yarn. Plying is the combining of two or more strands of yarn usually by spinning them together. The general rule is that when plying, the wheel should be turned in the opposite direction from the direction the strands were originally spun. There are many combinations and variations.[33]

The main purpose of plying is to make yarn thicker and stronger. Many of the heavy cotton blankets made in South Louisiana are woven with one ply yarn, which demonstrates the Acadian spinners' ability to spin a thick but tight and strong yarn. About five pounds of spun cotton will make one blanket.[34]

For every day spent weaving, seven days must be spent spinning.[35] Often the women in one family will each specialize in a different kind of yarn so no matter what is to be woven, blankets, sheets, diapers, or clothing, there will be suitable weft and warp threads to do the work.[36] Spinners known for making a good thick yarn or a good thin thread think that their specialty is easily done, and they think that what other spinners do must be difficult.

Spun cotton yarn can be transferred from the bobbin of the spinning wheel or from the lower end of the spike, depending on the kinds of spinning wheel, on to a yarn winder which measures the yarn into skeins. The yarn winder can be turned by one person while another guides the thread coming off the spinning wheel on the yarn winder. The handle of the yarn winder widens into a main shaft that has four equally spaced spokes around it. Across the top of each spoke there is a flat bar to accommodate the yarn that is wound around the yarn winder. When there is enough yarn for a skein, it is removed, tied, and twisted to keep from getting tangled. It is in this state that cotton is dyed and never before.[37]

Dyeing Cotton

The Acadians used indigo dye exclusively until the modern commercial dyes became available. For a brief time

in the early history of Louisiana, indigo was grown as an export crop. Today, indigo still grows wild in Louisiana. As early as the 1820's, the Acadians were buying indigo dye instead of using the available plants to extract the deep blue color. According to the contemporary weaver, Audrey Bernard, extracting the dye involved long hours of boiling the indigo ponats.[38] To speed up the process, urine was added to the water as a mordant for the indigo plants. The boiling was always done outdoors and as far away from the house as possible because of the odor of the boiling ponats. Once the dye stuff was extracted by boiling off all the liquid and straining out the bits of plant matter, it was ready to be dissolved in fresh water to dye the skeins of cotton. The dye water was heated and kept at a constant temperature while the skeins were in the pots. A long paddle-shaped tool was used for stirring the skeins and for lifting them out of the dye. The dyed skeins were air dried.

Many skeins of cotton were dyed at one time, but less cotton was dyed than was used in its natural colors. The coton jaune trademark of the Acadian fabric was enhanced by the indigo blue. The three colors, brown, blue, and white were combined to produced effective variations of colors. The Acadians were basically restricted to these three colors because of the inability of vegetable dyes, other than indigo, to color cotton with any degree of permanence. Salavage material of other colors that was brought into the area easily lent itself to the Acadian color scheme. As soon as commercial dyes were available, that could dye cotton and remain color-fast, they were used. The limitation of color was perhaps a basic element in preserving the distinctive Acadian style.[39]

The Loom and Weaving

In late November of 1976, an Acadian loom, a permanent piece now in the Williamson Museum at Northwestern State University, was restored to a functional condition. The dressing or warping of the loom simulated Acadian methods learned earlier in the year through fieldwork in Lafayette, Meaux, and Breaux Bridge, Louisiana.

To restore the loom for weaving, the Acadian preparations of picking the cotton, carding and spinning it, and the option of dyeing it indigo blue yielded to the convenience of ordering cotton warp from the Sears, Roebuck and Company Catalog. Tools essential for warping a loom, a spool rack and a warping board, were obtained from the Northwestern State University Home Economics Department. Both tools were identical in design to those used by Acadian weavers.

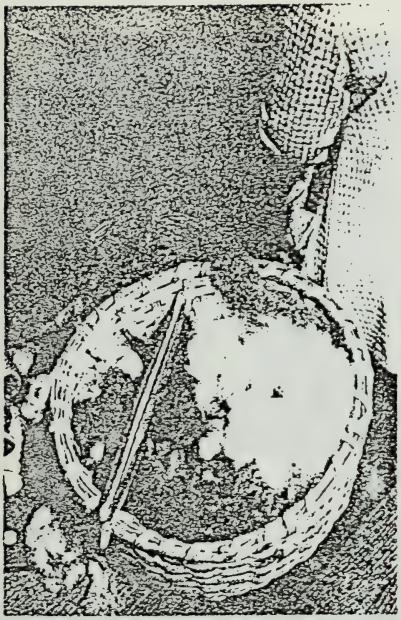


Figure 1
Coton Jaune and *Coton Blanche*

Figure 3
Placard in the Box

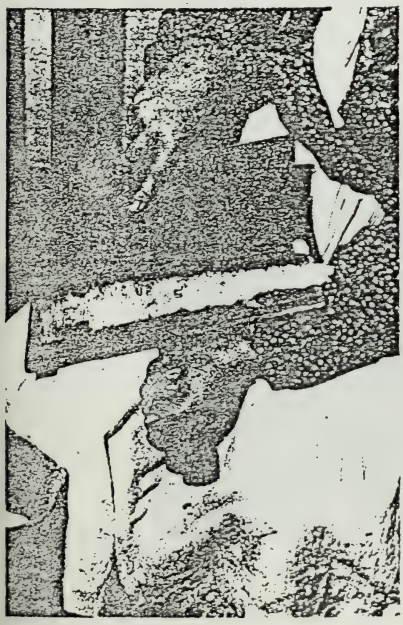


Figure 2
Ecardant

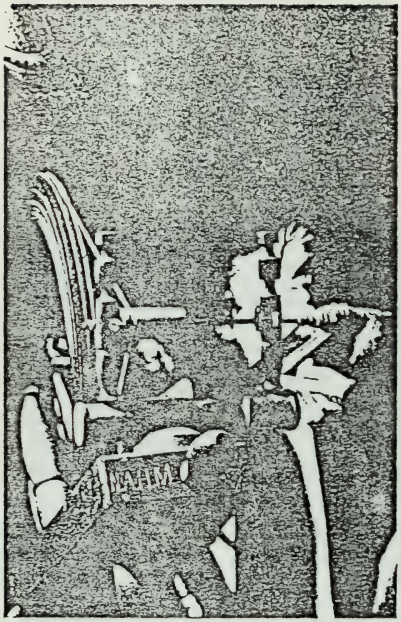


Figure 4
La Brosse

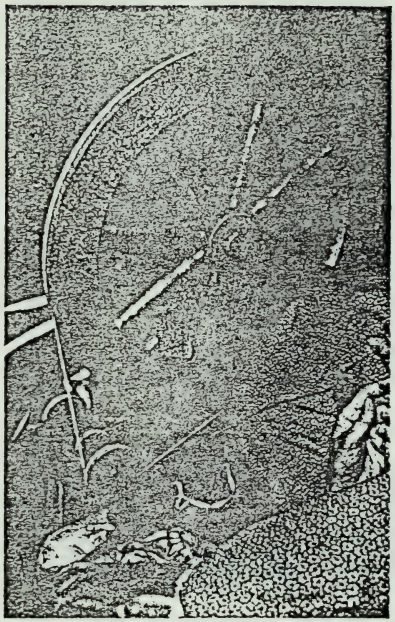


Figure 5
L'epanglier

Figure 6
The "Spike"

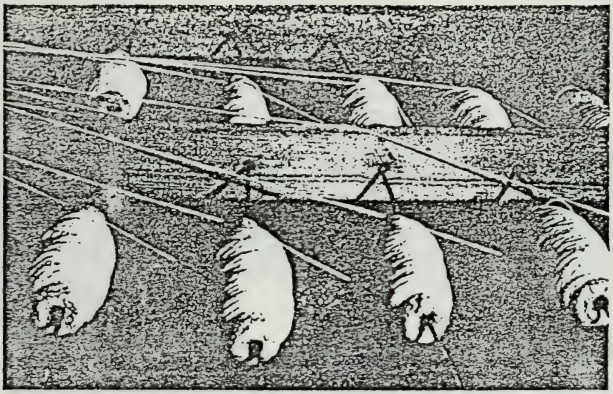


Figure 7
Spool Rack

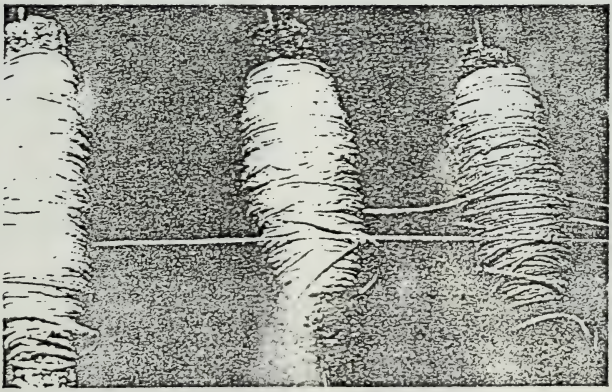


Figure 8
Corn Cob Spools

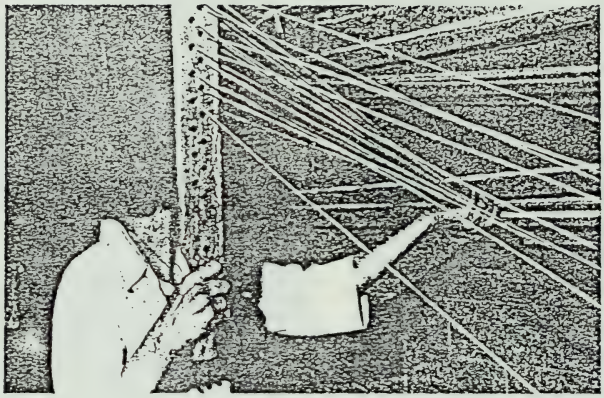


Figure 9
Using the Warping Paddle

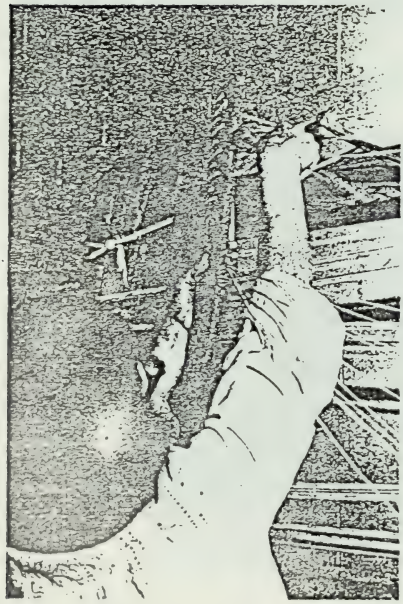


Figure 10
Warping Board

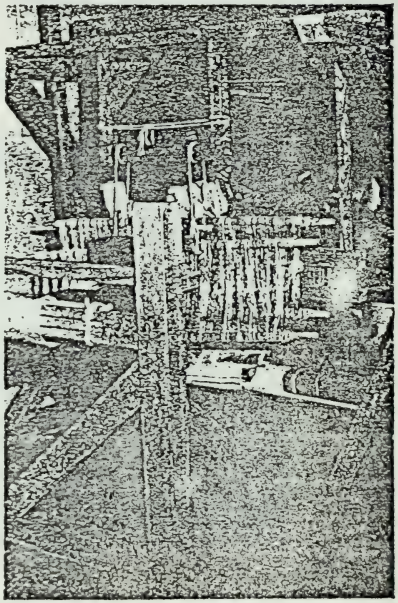


Figure 11
The String Heddles in Operation,
The Acadian Loom

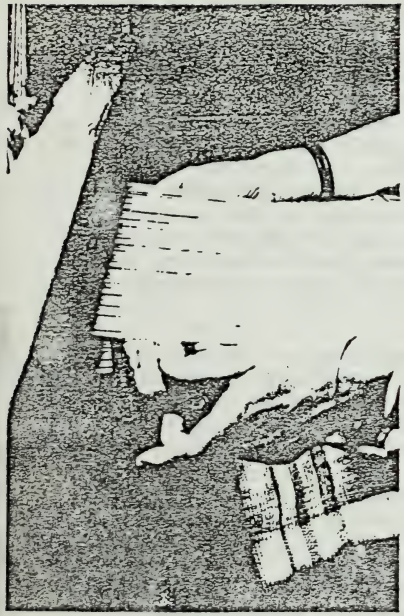


Figure 12
Passing the Shuttle

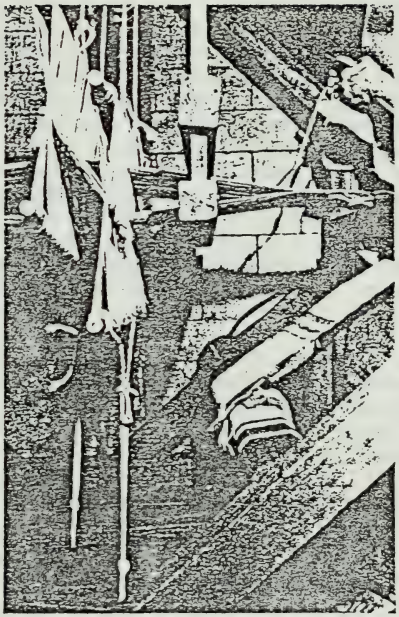


Figure 13
Beater Bar, Peddles, Breast Board, and Roll Bar

The spool rack held sixty river reed spools with each holding approximately one hundred feet of cotton warp (Figures 7 & 8). As in the Acadian tradition, all of the warp threads were drawn from the spool rack simultaneously and methodically wrapped tightly on to the warping board (Figure 10). Another important tool is used in this procedure to prevent the warp threads from tangling as they are drawn from the spool rack to the warping board. The tool called a warping paddle (Figure 9) is at least three feet long, six inches wide, narrowed at the handle end, and it includes holes throughout its working surface. There is one hole for each warp thread to pass through which prevents the threads from crossing one another and becoming tangled. The particular warping paddle used is historically Acadian made and is also part of the Williamson Museum collection. The warping paddle can be converted to a "devil's comb" with the addition of metal teeth in the holes of the paddle. A devil's comb is used to separate and straighten warp threads that might cross in the last step of warping a loom. A specialized devils's comb can not be converted to function as a warping paddle.

Part of the preparation for weaving on the Acadian loom in Williamson Museum included tying new cotton twine heddles (Figure 11). Usually, string heddles were replaced with metal heddles, and the skill of tying them was not passed down to the heirs of Acadian weavers. By trial and closely scrutinizing the rotten heddles left in place by the museum loom's donor, the original heddles were duplicated. Acadian weavers prefer the string heddles over metal heddles, and because string heddles can not be obtained from weaving supply houses, it should be only a matter of time before Acadian traditionalists will learn to tie string heddles again. A well cared for set of heddles can last for many years as looms brought out of retirement have proven. In the care of string heddles, it is important to tie them off in groups of ten and when weaving it is important to keep the unused heddles tied off as well. Each heddle has an eye like a needle, and there is a heddle corresponding to each warp thread. Heddles guide the warp threads which are divided between the set of heddles to create the shaft necessary for weaving. In the Acadian tradition, heddles are tied with one continous thread which distinguishes them from heddles tied in the mountain weaving tradition in the Eastern United States.

The weaving method used on the museum loom is one historically used by Acadian weavers to economize on raw materials and is referred to as rag weaving because the filler material, of weft, used is salvaged cotton cloth

torn into narrow strips. Most often rugs were produced with this method of weaving, and the products were strong and long lasting. A few rows of cotton twine are woven before beginning with the salvage material and at the end of a piece to insure the tightness of the ends and to keep the rug from unraveling. The warp threads are left about six inches long on each end, grouped and knotted into decorative fringe. The stripes of woven salvage echo the Acadian styled patterns produced by the simple weft and warp combination.

The general characteristic perhaps possessing the greatest control of Acadian styles and distinctive of all Acadian looms is two peddles counter balanced with a pair of heddle harnesses. The heddle harnesses are lowered and raised by the force of the weaver's foot applied to the peddles. If one peddle is down, its corresponding heddle group is up, and the opposite is true of the other peddle and heddle group. This action separates the warp threads and creates the shaft for the shuttle bearing weft to pass through. The shuttle is always passed from the same side on which the peddle is lowered. When the shuttle is passed through the shaft and brought out on the other side, the beater is brought forward to pack the weft in tight. Then, the weaver lowers the other peddle, allowing the first to rise, and the beater is brought forward again securely aligning the weft. At this point the shuttle is passed back through the shaft and the same procedure is continued (Figure 12).

The beater is precisely designed and swings freely from the cantilever of the Acadian loom. Like the heddles the warp threads also pass through the working face of the beater which is made up of hundreds of reeds equally spaced apart. These spaces are referred to as the dent which is used in formulating how many warp threads a woven article will have constituting its width. Only one warp thread goes through any one dent on the beater, and warp threads assigned to the two different heddle groups alternate passing through the dents. As cloth is woven towards the beater, it has less action, and the shaft is decreased to a narrowed opening. The weaver then makes the adjustment to restore the action to the beater and the space to the shaft by winding the woven cloth on to a take-up beam below the breast board (Figure 13).

Acadian weavers dress their looms to accommodate many hours of weaving. Many times, as is the case with rag weaving, many separate pieces are woven. In any case all of the usable warp is woven before removing any article from the loom. To do otherwise would be wasteful of the many hours spent spinning the warp as well as a waste of

raw materials. When the "cutting off" time comes, all involved in the venture will attend and take part in cutting the finished products from the warp that connects them. The unused warp is tied off in groups in front of the beater until a time when the loom will be dressed for further weaving.

Acknowledgements

A paper of this type is never written without the assistance of many people. Perhaps more than anyone else I owe a debt of gratitude to Dr. H. F. Gregory whose cooperation and guidance helped me to continue the research until the paper was completed.

I will always remember weaving on the loom of Mrs. B. J. Dronet whose work was documented by the Smithsonian Institute in the late 1930's: weaving on her loom gave me a sense of being linked with the past. I thank Mrs. Catherine Blanchet who gave me the opportunity to weave on Mrs. Dronet's loom. Mrs. Blanchet also contributed much to the research of Acadian weaving terminology and weaving skills. She also provided many leads which helped continue the research work. The students of the Blanchet School and its staff also enhanced the desire to understand more about the traditional aspects of Acadian spinning and weaving.

Others who gave invaluable aid were Mr. Robert E. Smith, Mr. Roy Deville, and particularly Mrs. Barbara Engle and Mrs. Audrey Benard. Important information for further research concerning the physical aspects of weaving was obtained at the Watson Library at Northwestern State University of Louisiana in the Louisiana Room's collection of Mrs. Cammie Henry's scrapebooks. Acknowledgements are also in order for the Folklife Society of Lousiana and the staff of Melrose Plantation who gave me entrance to the weaving house to examine its contents. I would also like to thank the Northwestern State University Home Economics Department for sharing tools with us and particularly to those students who aided in bringing the tools to the Williamson Museum.

For their help in the preparation for warping the loom, I would like to thank Susan Gregory, Leslie Gregory, and Mrs. Jeanette Gregory. For their help with warping the loom, I would like to thank Melvin Herr, Aubra "Butch" Lee and especially Mrs. Rickie Grubb who contributed materials as well as time to this phase.

I also wish to acknowledge Ms. B. A. Cohen for her film documentation of Acadian spinning and weaving. I especially thank my husband, Charles E. Ward, for his support and patience.

Footnotes

[1]Harold B. Burnham and Dorthy K. Burnham, Keep Me Warm at Night (Toronto: University of Toronto Press, 1972), p. 7.

[2]Ibid., p. 6.

[3]Robert E. Smith, Louisiana French Furnishing: 1700-1830 Text and Catalogue on Weaving (Lafayette, Louisiana: Savory Printing Company, 1974), p. 43.

[4]Burnham and Burnham, p. 21.

[5]Interview, Catherine Blanchet, March 15, 1976.

[6]Interview, Roy Deville, January 19, 1976.

[7]Marilyn Kluger, The Joy of Spinning (New York: Simon and Shuster), pp. 53-58.

[8]Ibid., p. 16.

[9]Interview, Barbara Engle, February 28, 1976.

[10]Interview, Audrey Bernard, April 5, 1976.

[11]Elaine Z. Schiller, "Acadian Spinning," Shuttle, Spindle and Dyepot, V, No. 19 (1974).

[12]Kluger, p. 16.

[13]Interview, Engle, February 28, 1976.

[14]Interview, Bernard, April 5, 1976.

[15]Interview, Catherine Blanchet, April 4, 1976.

[16]Ibid.

[17]Burnham and Burnham, p. 25.

[18]Ibid.

[19]Ibid.

[20]Interview, Bernard, April 5, 1976.

[21]Burnham and Burnham, p. 16.

[22]Interview, Bernard, April 5, 1976.

[23]Alex Melancon and Louise V. Oliver, "Love of Mother Blankets Attakapas Brides," New Orleans Times-Picayune, December 20, 1942, Section 2, p. 4.

[24]Ibid.

[25]Interview, Blanchet, April 6, 1976.

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[28]Interview, Blanchet, April 4, 1976.

[29]Burnham and Burnham, p. 33.

[30]Ibid.

[31]Kluger, p. 101.

[32]Ibid., p. 102.

[33]Ibid., p. 132-33.

[34]Interview, Blanchet, April 4, 1976.

[35]Ibid.

[36]Interview, Bernard, April 5, 1976.

[37]Interview, Engle, April 5, 1976.

[38]Interview, Bernard, May 1, 1976.

[39]Interview, Blanchet, April 4, 1976.

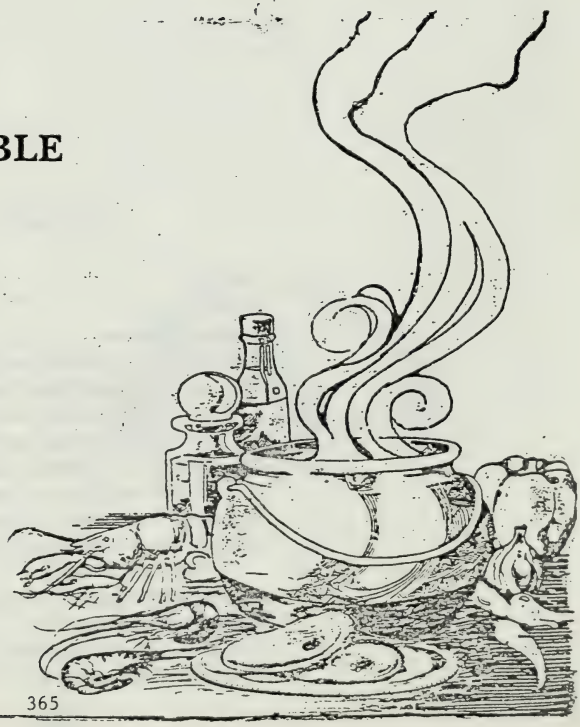
APPENDIX 3

An Annotated Cookbook of Cajun and Creole Cuisine

HISTORY ON THE TABLE

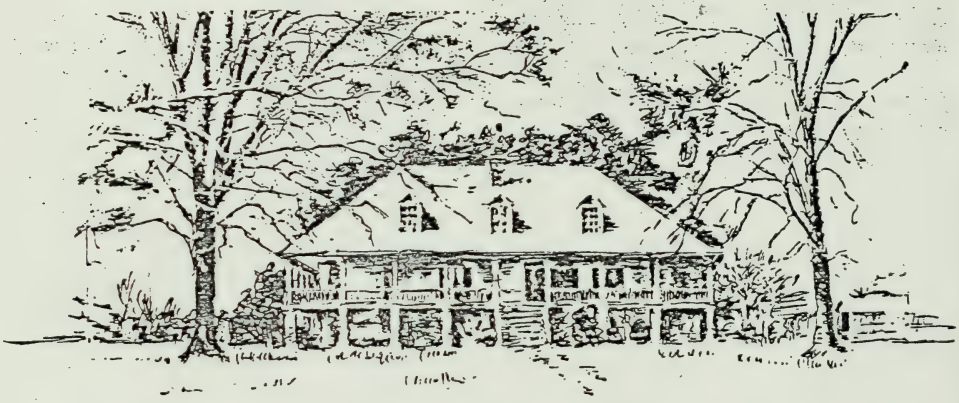
An Annotated Cookbook of Cajun

and Creole Cuisine



PRALINES DE PACANES
PECAN PRALINES

Pecan pralines present a most interesting adaptation of French culinary tradition to available ingredients. French pralines are walnuts with a blue or red sugar coating. Louisiana cooks used cane syrup or sugar and pecans to produce a confection which has now spread through the Deep South.



CONTENTS

Boudin
Gratons/Cracklins
Fromage de Tête/Hog's Head Cheese
Écrevisses Bouillies/Boiled Crawfish
Gombo févi de Crevettes, de Crabes et d'Huîtres/Seafood and Okra Gumbo
Sauce Piquante de Tortue et de Crocodile/Turtle and Alligator Creole
Étouffée d'Écrevisses/Crawfish Étouffée
Fèves et Riz avec Saucisse/Red Beans and Rice with Sausage
Far de Brèmes/Eggplant Dressing
Maquechoux/Stewed Corn
Gâteau de Sirop/Cane Syrup Cake
Pralines de Pacanes/Pecan Pralines

Recipes are from the Shadow-on-the-Teche Cookbook (Susie Pharr and Virginia Kyle Hine, chairpersons) published by the Shadows Service League (New Iberia, Louisiana, 1982; revised, 1983), except those for Alligator and Turtle Creole, Cracklins and Cane Syrup Cake, which were prepared for this booklet. Used by permission. All rights reserved.

annotated by
Barry Jean Ancelet and Mathé Allain

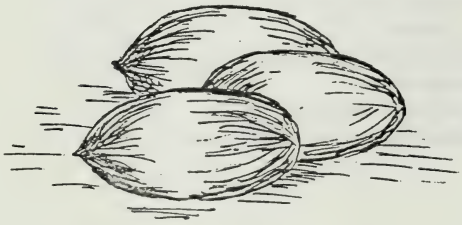
with artwork by
Gertrude C. Taylor

Prepared and published by
The Center for Louisiana Studies
University of Southwestern Louisiana
Lafayette, Louisiana
1984

2 cups sugar
1 cup buttermilk
1 teaspoon baking soda
pinch of salt
4 tablespoons butter
2 cups pecans

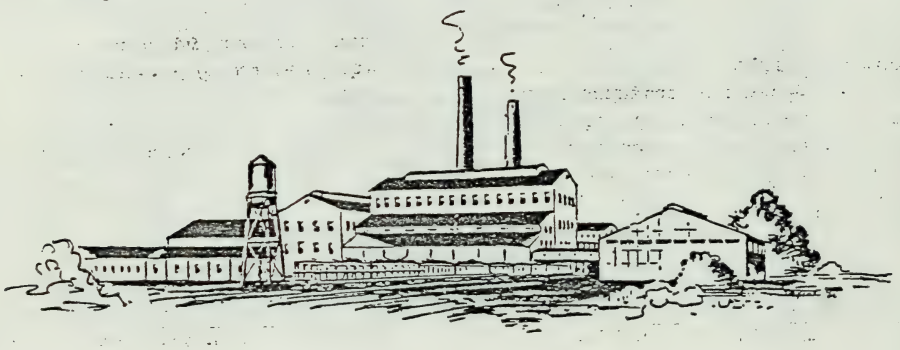
Mix sugar, buttermilk, baking soda and salt. Cook over medium heat, stirring carefully to prevent sticking. Cook to soft ball stage (236-238 degrees). Remove from heat and add pecans and butter, stir. Cool slightly. Beat until mixture begins to harden. Pour rapidly on foil by spoonfuls. Makes 12 large pralines.

Betty Fleming



GATEAU DE SIROP
CANE SYRUP CAKE

The colonial sugarcane industry developed first in the West Indies where a longer growing and maturing season yielded a juice easily crystallized. In Louisiana, raising cane has been serious business since 1796 when Etienne Boré and Antoine Morin succeeded in crystallizing sugar in commercial quantities. Syrup, a less-expensive intermediary product of the refining process, is a popular all-purpose sweetener. Its pungent sweetness gives a distinctive flavor to cookies, cakes and pies.



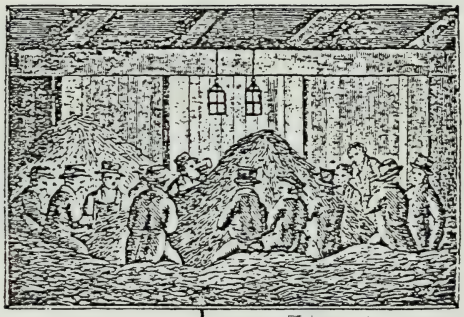
2 pounds lean pork meat
1 ½ pounds pork liver
1 large onion, whole
½ bell pepper, unchopped
1 stalk celery
2 cloves garlic
1 large onion, chopped
2 bunches green onions, chopped (½ cup reserved)
1 bunch parsley, chopped (½ cup reserved)
6 cups cooked rice
salt, black and red pepper, to taste
sausage casings, soaked in cold water

Simmer in covered pot the pork meat, liver, onion, bell pepper, celery and garlic in water to cover; when meat falls apart, remove meat and reserve strained broth. Discard cooked vegetables. Grind meat, onions and parsley. Mix ground meat mixture with the reserved ½ cup of green onions, ½ cup parsley and rice. Gradually add broth to make a moist dressing. Season to taste. (Note: this dish is usually highly seasoned.) Stuff into casings with sausage stuffer.

Virginia Kyle Hine

MAQUECHOUX
STEWED CORN

Corn, a native American grain, Europeans have never accepted as fit for human consumption. Early French colonists learned reluctantly to eat *sagamité*, the corn gruel made by Louisiana Indians. Creole cooks eventually improved on the rather bland mixture by adding seasonings, tomatoes and other vegetables to produce *maquechoux*.



5 pounds pork skin with fat
1 cup oil (or ½ cup water)
salt, black and red pepper

Cut skin into 1 x 1 ½ inch cubes. Place in a heavy iron pot with oil or water (cold). Cook covered over high fire, stirring frequently to prevent sticking. Fry until fat is rendered and skins turn brown. Remove cracklins from pot and let cool for about ½ hour. Heat remaining grease and replace cracklins in pot. Cook until they float to the top and skins begin to burst. (This second frying assures tenderness.) Remove cracklins from pot to dry and cool. Sprinkle with seasonings to taste. Serves 20 as an appetizer.

Keith Courrege

FAR DE BREMES
EGGPLANT DRESSING

The Cajuns did not know the eggplant when they arrived in Louisiana. Thus they did not have a name for it and borrowed the Spanish word *berengena* which became *brème*. To this day, the standard word *aubergine* is unknown in South Louisiana. The eggplant, which grows very easily in Cajun country, is used in many sorts of "dressings," alone, as in the recipe which follows, or combined with chopped ham, crumbled sausage, ground meat, or minced seafood.

First day:
3 to 4 pounds pork shoulder roast
4 pig's feet or pork shanks
salted water to cover
1 onion, coarsely chopped
2 cloves garlic, sliced
1 teaspoon vinegar
1 teaspoon lemon juice

Simmer above ingredients 3 to 4 hours until meat falls off bones. Let cool enough to handle. Strain broth and set aside. Pick meat off bones, discarding fat and gristle. Chop meat finely and put in covered container. Refrigerate meat and broth overnight.

Second day:
Broth should be firmly congealed with layer of fat on top. If not firmly congealed, add gelatin during this next cooking. Skim fat off and discard, and set broth aside.

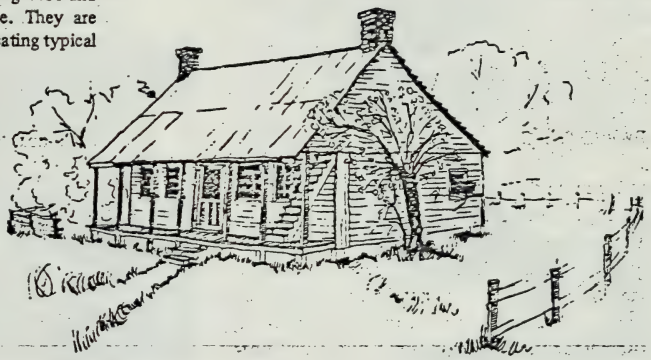
1 onion, minced
1 stalk celery, minced
2 cloves garlic, crushed
2 tablespoons butter
½ teaspoon each, powdered bay leaf, thyme, basil, sage, and paprika
1 ½ tablespoons Worcestershire sauce
salt and pepper to taste

Saute above in the butter until limp. Add chopped meat, broth and seasonings. Simmer for 20 to 30 minutes, and if gelatin is needed, soften 1 or 2 envelopes unflavored gelatin in a little cold water and add to hot mixture. Add ½ cup chopped parsley, 1 cup chopped green onion and salt and pepper to taste. (Mixture should be highly seasoned.) Cook until liquid is reduced and mixture is thick and gooey. Pour into pans or molds and chill until congealed. Serve as spread with crackers. (Note: pig's feet and shanks may be omitted if necessary and gelatin alone can be used to congeal mixture.) Serves 20-30 as an appetizer.

Keith Courrege

FEVES ET RIZ AVEC SAUCISSES
RED BEANS AND RICE WITH SAUSAGE

An inexpensive source of protein and carbohydrates, beans and rice were once standard fare for slaves and poor whites in the South and the West Indies. Flavoring it with sausage was a luxurious touch which came later. The basic ingredients of this dish, milled rice, dried beans and cured ham or smoked sausage were easy to store over relatively long periods. Red beans and rice have followed gumbo and crawfish to become fashionable cuisine. They are often served with corn bread, thus duplicating typical nineteenth-century poor man's fare.



Seasonings:
2 (3 ¾ ounce) bottles cayenne pepper
3 (1 pound, 10 ounce) boxes salt

Mix together well and pour into 1 quart jars.

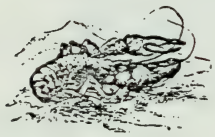
Crawfish:
20 pounds live crawfish
1 box salt
5 gallons water
20 gallon pot
1 quart seasonings (see above)

Purge live crawfish by dumping crawfish in wash tub; fill with cold water and add 1 box salt. Allow to stand 5 to 10 minutes. Remove crawfish from tub. Meanwhile bring the 5 gallons of water to a boil in the 20 gallon pot. Add crawfish and let water return to a boil. Cook for 4 minutes covered. Remove crawfish and place in a large container. Sprinkle with 1 quart seasoning. Cover with newspaper and keep warm. (An ice chest may be used instead of a container and newspaper.) Allow to stand a few minutes to let seasonings penetrate. Serve hot. Serves 10-12.

Sam Broussard

ETOUFFEE D'ECREVISSES
CRAWFISH ETOUFFEE

The popularity of crawfish has increased by leaps and bounds since the 1950s when they became commercially available. Since then, restaurants and home cooks have experimented with the peeled tails and "fat" to develop recipes for stews, casseroles and thermidores. Some restaurants even feature crawfish pizza and crawfish eggrolls. The simplest recipe, crawfish étouffée is also the most delicate and most popular.



1 pound fresh okra
1 tablespoon vegetable oil
1 large onion, chopped fine
1 bell pepper, chopped fine
3 large fresh tomatoes
1 pound peeled shrimp
1 dozen boiled crabs, shells removed and cleaned, and broken in half
fresh, flat-leaf parsley, minced

Cut fresh okra in slices and fry in pan with vegetable oil. Watch closely so that t' okra does not stick. When okra is dry, ad onion and bell pepper and tomatoes. Let cook for about 5 minutes. Add peeled shrimp. When pink, shrimp are cooked. Crab halves are then added. Add 4 cups of hot water. Salt and pepper to taste. Let cook slowly for about an hour. Sprinkle minced parsley on top. If gumbo is too thick, add a little more hot water. Serve over cooked long-grain rice. (Note: crab meat can be used in place of crabs; 1 pint of fresh shucked oysters may also be added as pot is removed from fire.) Serves 6-8.

Mrs. John F. Roth

SAUCE PIQUANTE DE TORTUE ET DE CROCODILE
TURTLE AND ALLIGATOR CREOLE

Turtle and alligator creole provides an excellent example of innovative cuisine, adapting recipes to available ingredients. The spicy creole sauce with its tomato base has Hispanic and Mediterranean origins. The use of turtle meat may have been learned from the English, turtle soup being a favorite dish in Britain. Alligator, of course, was considered an exotic and dangerous reptile. Both may have been eaten by native American Indians, but were far from standard European fare.

Turtles are said to have seven different kinds of meat, some tasting like chicken, others like pork, others like fish. Yet, most parts of the turtle have the same rich, pungent taste which makes a little go a long way in stews and soups. Cajuns usually caught turtles by probing the banks of canals and bayous for underwater holes and pulling them out by hand, avoiding the head by feeling the grain of the scales on the back. Difficult to catch and even harder to butcher, turtles are an expensive delicacy.

Only a few years ago, the Louisiana alligator was listed as an endangered species. Now the population has grown to such an extent that the Louisiana Department of Wildlife and Fisheries annually opens a limited alligator hunting season. Once prized only for its skin, the alligator has become popular for the surprisingly delicate meat which trappers used to discard. Barbequed and fried tail are the new rave in culinary circles. Meat from other parts of the body is used in soups, stews and gumbos.

Roux:
- ½ cup oil
- 1 cup all-purpose flour

2 large onions, chopped
2 large bell peppers, chopped
2 stalks celery, chopped
2 (16 ounce) cans stewed tomatoes
3 (8 ounce) cans tomato sauce
2 cloves garlic, minced (or crushed)
1 quart water
1 bay leaf
3 pounds alligator meat, sliced or cubed
1 pound turtle meat, sliced or cubed
1 pound fresh mushrooms, whole or halved
½ stick fresh butter
salt, black and red pepper (crushed or powdered)
1 bunch parsley, minced
1 bunch green onion tops, chopped

To quote a popular cookbook and about 99% of the cooks in South Louisiana, "First you make a roux." Brown flour in oil over medium heat, stirring constantly to prevent burning. (Onions, bell pepper and celery should be chopped before starting roux.) Consistency should be pasty at first. Mixture will become more liquid with heat, then pasty again when nearly done. Usually a roux is cooked until it reaches the color of milk chocolate. For use with tomato sauces, however, it should only be golden brown.

When roux is caramel-colored, add half onions, bell pepper and celery. (This lowers the heat of the roux immediately and prevents it from continuing to darken.) Add tomato sauce and stewed tomatoes; stir well and simmer for 15 minutes. Add garlic and bay leaf. Add water slowly while stirring. Bring liquid back to a boil, then lower fire to simmer. Add alligator and turtle meat. Season to taste and cover. Simmer for 45 minutes. Add balance of onions, bell pepper and celery. Simmer with cover ajar for another 15 minutes to ½ hour. In a separate pan, saute mushrooms in butter. Add mushrooms (with juice), parsley, and onion tops and remove from fire. Serve in bowls over steamed rice. Serves 6-8.

Barry Jean Ancelet

GOMBO FEVI DE CREVETTES, DE CRABES ET D'HUITRES
SEAFOOD AND OKRA GUMBO

Gumbo is often considered an apt metaphor for the blend of influences we call "Cajun culture." And, indeed, as this recipe illustrates, gumbo draws on many traditions. Its main ingredient is okra, a vegetable introduced from Africa where it is called *guingombo*. The spicy cayenne seasoning, typical of subtropical cuisines, represents Spanish and West Indian influences. In Louisiana, gumbo is eaten with rice, a crop introduced by the French who found the Louisiana prairie's high clay pan ideal for maintaining flooded lowlands. It was grown by slaves and Creole and Cajun yeomen as a supplementary food source, and made a local staple by Anglo-American farmers from the Midwest. Today chopped celery is often used along with bell peppers and onions, but until the mid-twentieth century, it was a rare and expensive vegetable used sparingly, if at all.

Now gumbo is considered festive, but originally it was a housewife's way of making do with whatever was at hand: chicken, guinea hen, duck, turkey, rabbit, quail, dove, deer, and other wild or domestic meats, alone or in combination. Seafood, once used only in coastal communities, has come into general use with the advent of refrigeration. Shrimp and crab, too delicate to blend well with most meats, are usually used alone. Oysters, on the other hand, hold their own and are often added for flavoring. Traditionally beef and pork are not used in gumbo except in the form of smoked or fresh sausages. Though okra gave its name to the dish, it is not an indispensable ingredient. A gumbo made with okra is usually called *gumbo fevi. Gumbo file*, on the other hand, draws on French culinary tradition for its base, the roux, a mixture of oil and flour cooked to a deep brown color. French roux, however, is made with butter, not oil. Just before serving, *gumbo file* is thickened by the addition of *file*, powdered sassafras leaves, one of the native American Indian contributions to Louisiana cooking.

1 stick magarine or butter
1 clove garlic, chopped fine
1 large onion, sliced thin
1 container crawfish fat
1 pound crawfish tails (peeled)
salt, red and black pepper
green onions and parsley

Melt margarine or butter in iron pot. Add garlic and thinly sliced onion; cook slowly until transparent (do not brown). Add crawfish fat and tails, salt, black and red pepper. Stir well. Cover pot and simmer for 20 minutes only. Stir once or twice. When ready to serve, add chopped green onions and parsley. Serve over rice with green salad and hot French bread. Serves 3.

Sylvia Conrad

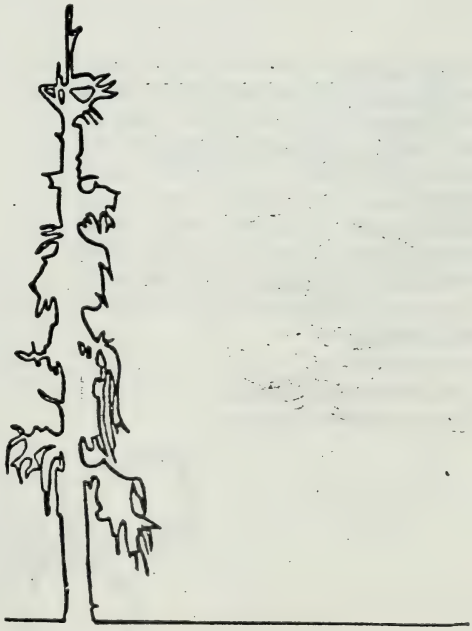
ECREVISSES BOUILLIES
BOILED CRAWFISH

Today, no food is more representative of Cajun culture than the crawfish. Folktales relate how lobsters, worn down by the long voyage from Nova Scotia when they followed the Cajuns to the Gulf Coast shrank into Louisiana crawfish. Yet until the forties and fifties, though considered edible, they were not greatly prized. In fact, the derogatory connotation of "mudbug," which still repels outsiders until they taste them, was not unknown in South Louisiana even thirty years ago, when shrimp and crabs were much in demand, particularly in towns within easy reach of the coast. People who lived close to crawfish sources, along the Atchafalaya Basin or near prairie rice farms and canals, gathered them from time to time, usually to boil or steam. It was not until commercial processing made them readily available in the mid-1950s that they gained in popularity. They have retained a certain exotic aura however, and locals like to play upon the revulsion of outsiders faced for the first time with the prospect of eating these delicious but unusual creatures, goading them to suck the "head" (technically, the thorax). A few tails will usually convert the most squeamish unbelievers. More and more outsiders fall in love with the crawfish each season, so that the industry plays a major role in the economy of South Louisiana, exporting to urban areas coast to coast and to France.

1 pound red kidney beans (soak overnight in water to cover)
4 tablespoons fat or drippings
1 large onion, minced
1 ham hock or ham slice
1 bell pepper, finely diced
2 bay leaves
2 sprigs thyme
salt to taste
Tabasco pepper sauce
4 cups water

Drain beans well. Melt fat in large covered pot and saute onion. Add beans and remaining ingredients. Cover and cook over low heat approximately 4 hours, stirring occasionally. Serve over rice accompanied with smoked sausage. This may also be cooked in a pressure cooker at 15 pounds of pressure for 1 ½ to 2 hours. Serves 8.

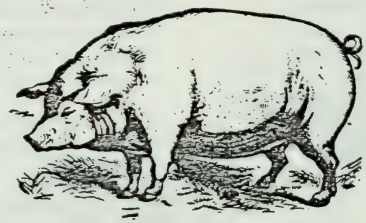
Judy McIlhenny



FROMAGE DE TETE DE COCHON
HOG'S HEAD CHEESE

Hog's head cheese is a spicy meat preparation which gels in its own gravy when refrigerated. It resembles the *fromage de tête* made by French *charcutiers*, but is more hightly seasoned. The gelatinous portion of the bones enables the preparation to set. In traditional Cajun *boucheries* the only part of the pig wasted was the squeal, even the seemingly unappetizing head being used to make this delicate appetizer.

Note: traditional Cajun recipes used the actual head of the butchered hog. It is rather difficult to secure this particular ingredient so that that new recipes have been developed using more readily available meats, but yielding the same tasty results. It is best, though not mandatory, to make this recipe over a couple of days.



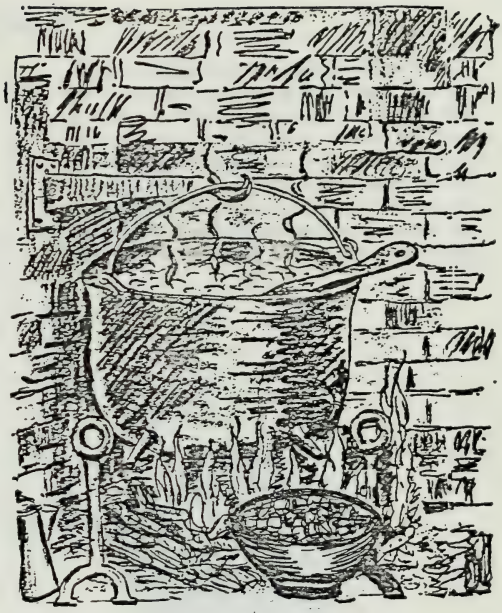
1 large eggplant
2 tablespoons flour
1 egg, beaten
1 cup Italian seasoned bread crumbs
2 tablespoons oil
1 large onion
2 stalks celery
½ bell pepper
1 (1 pound) can tomatoes
1 clove garlic, crushed
salt and pepper
½ teaspoon thyme
1 cup grated mozzarella cheese
½ cup grated parmesan cheese

Dip peeled, sliced eggplant in flour, then in egg, then in seasoned bread crumbs. Fry in 2 tablespoons oil until brown. Remove to shallow casserole. Saute chopped onion, celery, and bell pepper in 2 tablespoons oil until transparent. Add can of tomatoes and juice. Add crushed garlic, salt, pepper and thyme. Reduce heat and continue cooking until thickened. Pour over eggplant in casserole. Sprinkle with both cheeses and bake in 350 degree oven for ½ hour. Serves 6.

Cathi Gibbens

GRATONS
CRACKLINS

Outdoor pork *boucheries* were, among other things, important social events during the Louisiana winter which can be wet and quite cold. Neighbors gathered to exchange news and gossip while working on various parts of the guest of honor. One of the most popular gathering places of all was around the corncob-fed fire where a big black iron kettle was heated to make *gratons*, fried pork skins or cracklins. A table was usually reserved for preparing the *couenne*, or pork skin, for frying. It was cut into long strips, then into cubes which were poured into the kettle to fry in their own grease. The cracklins were then cooled on the table and heavily salted. They kept for short periods although most were eaten during the *boucherie*.

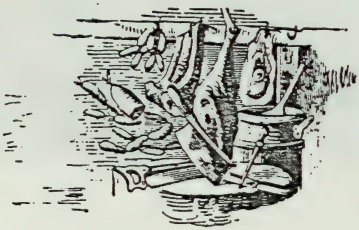


2 dozen ears fresh sweet corn
2 onions, finely chopped
2 large bell peppers, chopped
4 large overripe tomatoes (or 1 15 ounce can whole tomatoes)
1 stick butter
1 tablespoon salt
2 tablespoons black pepper
milk, as necessary

Shave the tops of the kernels off the cob. Do not cut deeply into the kernel. Scrape the cob to extract the milk of the kernel and loosen the remaining pieces of corn. Set aside. Saute onion, bell pepper, and tomatoes over medium-high fire for about 10 minutes. Add corn and cook until the corn changes color. It loses its milky color and becomes golden. Add salt and pepper. Cook for about 5 minutes. It may be necessary to add a little milk and butter to corn if it becomes too dry during cooking. serves 4-6.

- Gigi and Alex Patout

Louisiana boudin, though derived from the traditional French sausage, is quite different from the Gallic *boudin noir,* composed primarily of coagulated blood. The French *boudin blanc,* made of pounded chicken breasts, veal and sometimes sweetbreads, resembles more closely the Louisiana variety though it is more delicate and smoother. The Cajuns make both white and red boudin. The white, which is the most common variety, is a spicy rice and pork dressing stuffed into casings. Red boudin, difficult to find nowadays because of Department of Health restrictions, is a form of rice dressing, but flavored and colored with blood. Because it handles easily, boudin is popular for snacks and working lunches. Before refrigeration, it was usually prepared and eaten during the colder months. Now, most neighborhood grocery and convenience stores stock it year round, keeping it hot in Japanese rice steamers or warming it in mocrowave ovens.



1 ½ cup sugar
1 cup vegetable oil
1 cup Steen's can syrup
2 teaspoons baking soda
1 cup boiling water
½ teaspoon ground cinnamon
1 teaspoon ground ginger
½ teaspoon ground nutmeg
2 ½ cups all-purpose flour
2 eggs, well-beaten

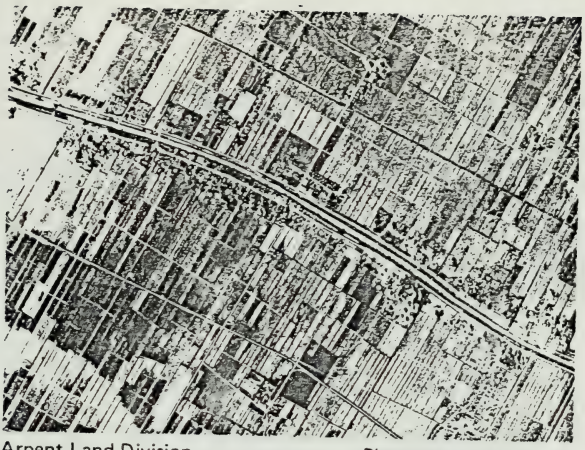
In large bowl, combine sugar, oil, and syrup. Stir well. Add soda to boiling water. Add soda and water to mixture in bowl; mix well. Add cinammon, ginger, nutmeg, and flour; beat until thoroughly mixed. Fold in eggs. Bake at 350 degrees in a well-greased 10 x 8 inch pan for 40 minutes.

Sylvia Conrad

APPENDIX 4

An Abstracted Collection of Published Articles

by: Fred Kniffen



Arpent Land Division

Photograph courtesy of
The School of Geoscience Library
Louisiana State University

FRENCH AND ANGLO-SAXON SETTLEMENT LANDSCAPES

By Fred Kniffen

Even today one need not be a particularly perceptive observer to detect marked differences between French and Anglo-Saxon sections of Louisiana. The differences were much more pronounced a half-century ago, before automobiles, radios, and television exerted their levelling influence to make the countryside more and more homogeneous.

Basic to the differences were the respective modes of dividing the land, the survey systems.[1] French grants were measured in arpents. A linear arpent is about 193 feet (the side of a square acre is about 208 feet). French grants were commonly based on streams, that is, four to six or eight arpents frontage along a river or bayou. The sides of the grant extended back at right angles to the stream to a usual depth of forty arpents. Where the stream course consisted of great curving loops, the sides of the grant were not parallel, but rather described wedge-shaped sections of land, the sides diverging on the outside of the meandering channel, converging on the inside. Under French inheritance practice, land was divided by splitting

Rickles, Patricia K., Editor. 1977.
1776 - 1976 : 200 Years of Life and Change in Louisiana. Lafayette, La. The Lafayette Natural History Museum Assoc.

it lengthwise, reducing the width along the river but retaining the forty-arpent depth. Since houses were set on the owners' property along the river road, their increasing closeness in time came to constitute a street village. At intervals a knot developed, consisting of church, cemetery, stores, and administrative buildings.

Spaniards added a different kind of land holding to French Louisiana, the sitio, better adapted to a grazing economy than were the arpent strips. The sitio was generally rectangular in form, say forty-two arpents square, amounting roughly to a thousand acres, its orientation disregarding the cardinal directions. The sitio buildings might be in the center of the grant, a pattern of isolation quite different from the French street village.

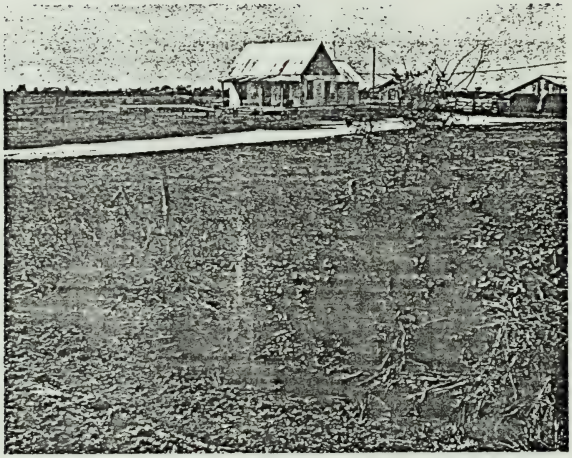
Anglo-Saxons under the British government subdivided land by the system of metes and bounds, whereby parcels were irregular, bounded by lines referred to natural features or artificial monuments. Farmsteads were likewise irregularly situated on the holdings, giving rise to a dispersed pattern and irregular roads. With the establishment of the United States, a new system of square townships set to the cardinal directions gave rise to rectangular fields and a rectangular pattern of roads where relief permitted. Farmsteads were again dispersed, a matter of both choice and mode of survey.

Difference in survey pattern was reinforced by a whole host of differences in mode of occupying the land. Visually prominent among them are shelter for man and beast. Rural Anglo-Saxons built log houses, most frequently the dogtrot, two rooms set end to end with a roofed open passage between them. Fireplace chimneys were exterior on opposite ends of the structure. Barns were also of log, with an open roofed passage between two cribs, like the dogtrot house.

Louisiana French never built log houses like those of Anglo-Saxons. Usual modes of construction were briquette-entre-poteaux and bousillage-entre-poteaux, a framework of heavy, cypress timbers, between them brick, or moss-thickened mud. Exteriors were weatherboarded except for the front, the latter protected by the overhang of the porch that was an integral part of the house. Chimneys were interior. French barns, quite unlike those of either France or Canada, were frame structures with gables to the front.

Fences, another prominent feature of the cultural landscape, also distinguished French from Anglo-Saxon Louisiana. First, attitudes were quite different. French farmers kept animals penned until the harvest was completed. Anglo-Saxon livestock was free to roam. It was the responsibility of the agriculturalist to fence his fields against roving animals. For this purpose he employed the snake-rail fence. French field fences were of post-and-rail construction, posts set in line and slotted for the insertion of pieux (rails). Both French and Anglo-Saxon used close-set vertical palings, large pickets of split cypress, for garden and yard fences.

Lady of the Lake Plantation
By Adrien Persac, 1860
Loaned by the family of Felix H. Kuntz (deceased)
New Orleans



Acadian Farm Complex on Prairie — Photograph by Elemore Morgan, Jr.

PRAIRIE ACADIANS AND RIVER CREOLES: WAYS OF LIFE VARIED WITHIN FRENCH LOUISIANA

By Fred Kniffen

Today the differences between Louisiana Creoles and Acadians gradually fade, but there remain vestiges of the sharp distinctions that once made them very different people. Especially true was the differentiation between prairie French and river French. This was largely, but not exclusively, the difference between Acadian French and Creole French.

Basic cultural differences between the two peoples were reinforced by geographical differences in their situations. The prairies were isolated, so that contacts with outside influences were limited. The rivers, on the other hand, were busy highways, bringing goods and people from distant places. New Orleans was a great cosmopolitan port with world-wide relations.

Prairie Acadians, because transportation was so difficult, were largely self-sufficient. They ate what the area produced. Their cash crop was cattle, which could be largely driven to market. They ate corn bread rather than wheat bread because

the area produced corn but not wheat. They grew cotton and raised a few sheep for wool. Spinning yarn and weaving cloth are not completely dead to this day. In the absence of slaves or other available labor, there were many regular cooperative undertakings, such as house raisings, cattle brandings, and the like. There was little formal education but much music, dancing, and telling of traditional tales. The church was an all-pervading influence. In short, it was a true folk society, comparatively simple in its material expression, but complex in its social and moral beliefs and practices.

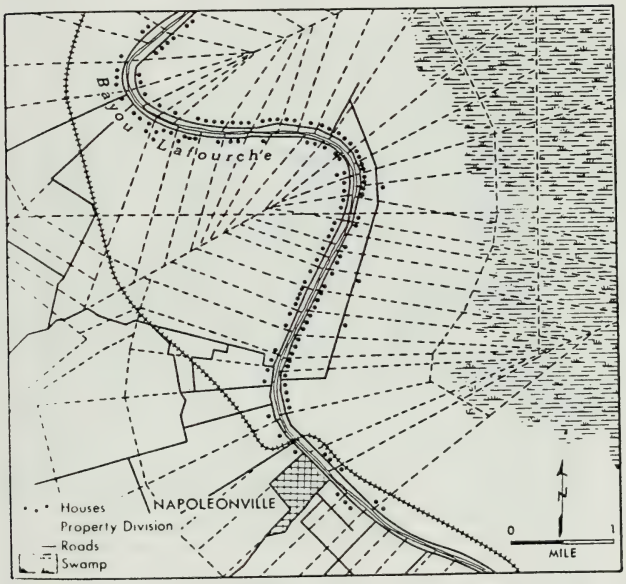
If geography isolated the prairie French, it exposed the river French to influences emanating from a variety of outside sources. Society was sophisticated and comparatively well-educated. The church was much less influential. The productive river lands favored commercial agriculture on large plantations and so made slavery possible and profitable. Ready contact with Europe produced elevated tastes in food, architecture, and social customs. Individualism and specialization prevailed over cooperative activities. There were definite social classes rather than a purely egalitarian society. Folk customs were missing, notably among the wealthy.

Today, differences yield to the relentless pounding of technical attainments in communications. Instead of a multicultural people, there is steady approach to a single complex of tastes, beliefs, and practices. Self-sufficiency disappears and so does traditional lore. The world thereby loses much of its interest.

Prairie Acadians and River French Contrasted

(In a general way, the distinction is that between Acadians and Creoles. Distinctions refer especially to the ages before the late nineteenth century).

PRAIRIE FRENCH	RIVER FRENCH
Strongly religious	Less religious
Acadian dialects	Standard French
Much use of corn (corn bread, grits, etc.)	Wheat bread (corn for slaves)
Bake kettle (dutch oven)	Outdoor clay oven
Simplified Creole house and Canadian house	Elaborate Creole house
Recessed barn	Large crib barn
Small subsistence farmers and herding	Plantation commercial agriculture
Little formal education	Comparatively well-educated
Few slaves	Established slave system
Many folk practices: Folk-medicine Cooperative activities:[1] Boucherie (butchery) Piocherie (hoeing bee) Courvrage (shingling bee) Halerie (house haul) Social activities – Fais-dodo, etc.	Sophisticated life practices: Specialists for economic and social activities
Travel by land	River travel
Animal power	Steam power early
No exterior relations	Relations with France



MAP 10.2 French Land Divisions

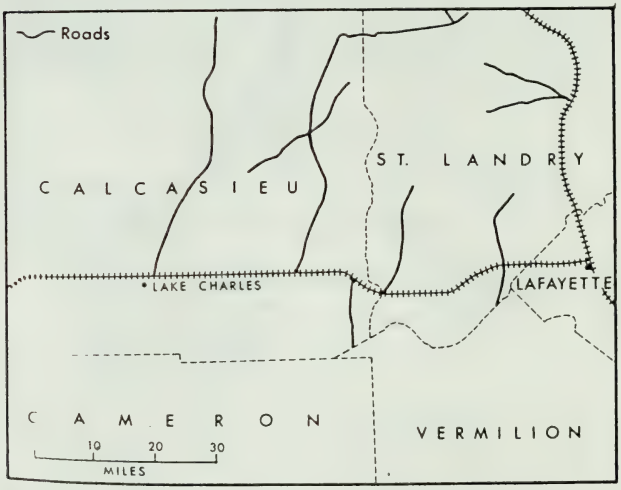
against wintry blasts. Trails ran at random over the unfenced prairie (Map 10.3).

The careful, professional, and well-regulated animal husbandry of Spanish America stood in marked contrast to the comparatively haphazard usages of the Anglo-Saxon, piney-woods cattle complex. The latter advanced from the eastern seaboard with the American frontier. It got hardly, if at all, into the prairie, but it passed through the bordering pine hills to the north into eastern Texas. The Spanish-American cattle complex, nurtured in open grasslands, readily adapted to natural conditions in the prairie. The piney-woods complex, an adjunct to field agriculture, did not.

Many of the prairie French became in time thoroughgoing cattlemen. They seem to have brought few changes to Spanish-American

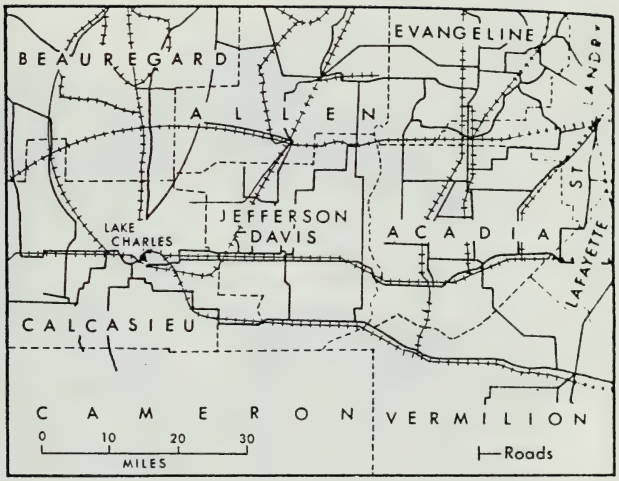
10.4). New towns were plotted in systematic rectangular patterns oriented to the railroad or to the cardinal directions. The old French strips along the streams were overwhelmed by the greater mass of the new system, and the Spanish *sitio* grants were largely obscured.

Those who took the lead in the postrailroad development of the prairie were largely settlers from the American prairie Midwest. They were appreciative of the possibilities of prairie soils for agriculture, and they saw in the low cost of Louisiana lands an opportunity for economic gain. They brought with them a whole cultural system of land occupance, of material installations and practices. Their houses were imports from the Midwest and strange to the older French inhabitants of the prairie. There were the older Midwest I house (Fig. 10.2) and the square, two-story house with pyramidal roof (Fig. 10.3). The barns similarly were constructed after the fashion of Midwest types. Farmstead building clusters were dispersed, spaced on the order



MAP 10.3 Random Road Pattern of the Spanish-American Period. In 1884 the Spanish-American pattern of roads continued to meander across the Louisiana [illegible]

Kniffen. 1974. Material Culture in the Geographic Interpretation of the Landscape. The Human Mirror, Miles Richardson, editor. Baton Rouge: LSU Press.



MAP 10.4 Rectangular Road Pattern of the Anglo-American Period. By 1917, rail lines and rectangular roads of the Anglo-American culture had dissected the flat countryside.

of one each quarter mile along the rectangular grid of roads. Windmills, wells, adequate highways, and cultural precedent moved farm centers from along streams to the open prairie road grid. Windbreaks of quick-growing trees were planted to protect farmstead buildings. All contributed to the distinctly midwestern character of the landscape (Fig. 10.4).

Agricultural crops and practices went through a period of trial before a successful system was developed. The midwesterners first visualized a corn-hog-grain economy like that with which they were familiar. Somehow it was not highly successful. Finally, the midwesterners found in a local crop, rice, something that did well and to which they could adapt readily their accustomed agricultural practices. Instead of following the unique methods of growing rice developed by the French along streams of the Mississippi system, prairie rice was grown just as were wheat and other grain crops in the Midwest. It is

true that annual floods played an essential role in the production of river rice and were not duplicated in the prairie, but cultural precedent was responsible for the introduction of midwestern reaper, binder, and steam thresher to the growing of prairie rice.

One new technique the midwesterners had to learn was irrigation. Irrigation is not essential to the growing of rice, but it serves an important function in keeping down contamination by weeds. The haphazard methods employed by the French in producing "providence" prairie rice for subsistence did not suffice in the new commercial era. The midwesterners devised an irrigation system nicely adapted to existing conditions of soil and terrain. The southward-flowing streams, and subsequently, wells, provided water that could be pumped into main canals constructed on the high natural banks of the rivers. From the main canals, gravity carried water to the fields through lesser canals. Low levees were constructed to hold water to the required depth in the fields, while the impervious hardpan prevented the loss of water by downward seepage.

Not only the fields and farmsteads took on a midwestern character, but so did the villages and towns. The latter invariably followed

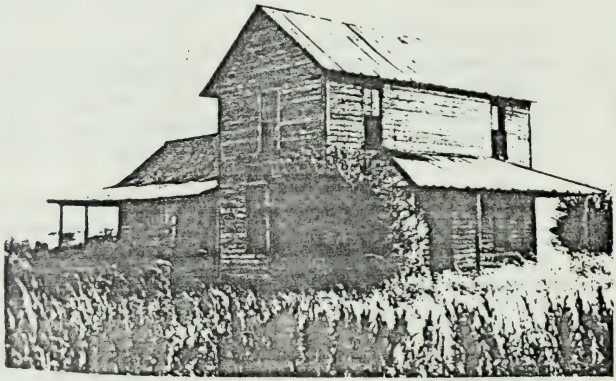


FIG. 10.2 Midwestern I House

FIG. 10.3 Midwestern Square House

a rectangular pattern, and the smaller towns along the railroads were dominated by tall grain elevators and water tanks: both pattern and structure are reminiscent of the grain-growing sections of the North. It is important to note that no single factor, such as soil type, terrain, or cultural influence, was accountable for the distinctive prairie occupance pattern. It may be pointed out that in northern Louisiana, also surveyed in the rectangular land-office system, rough terrain led to an irregular road system, indifferent soils to spotty agricultural utilization, and an Upland South culture to quite different building types and farmstead complex. A midwestern culture met a familiar natural and a permissive cultural setting in the prairie; it is interesting to conjecture what its fate might have been in hilly, forested northern Louisiana.

With the passage of time, field methods in growing prairie rice have changed to parallel developments in northern grain-growing

techniques. Horses and mules have yielded to tractors, and binders and threshers to combines. The field surfaces have been graded to make field levees simpler. Airplanes are commonly used for seeding and fertilizing. Combining rice while it is still damp has necessitated the addition of driers, tall, bulky structures standing beside the grain elevators. And modern transportation has caused less dependence on railroads, while modern highways cut across the old grid pattern and eliminate square turnings. Stock and hay barns give way to machinery sheds. Good soil management dictates the regular fallowing of fields and their use as improved pasture for beef cattle. Once again beef cattle, though in quite different guise, are a significant landscape item.

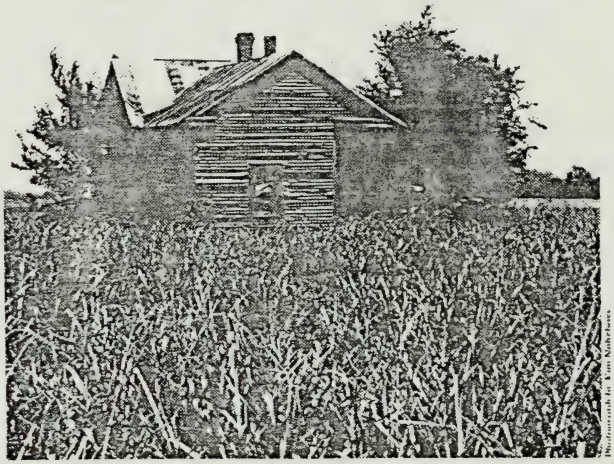
But, there is additionally a more subtle change in the occupance pattern, a change attributable to the introduction of different cultural values. They come with a movement of French Louisianians from farther east into the prairie. Materially, their presence is evidenced by different house forms, smaller fields with abnormally wide headlands, a variety of crops rather than exclusive rice culture. The change is no

Fig. 10.1 Midwestern Type Landscape on the Louisiana Prairie. (Photo courtesy of Louisiana Department of Commerce and Industry.)

Two Worlds: Acadiana and Louisiana

by Fred Kniffen

He who looks knowingly at rural Acadian Louisiana can hardly fail to recognize the harmonious blending of man and nature. Houses, barns, roads, fences, fields, the little towns so nicely fit the bayous, the prairies, the woods, the river banks, the backswamps, that together they possess one personality rather than two. And one senses a modest prosperity on a scale that offends neither man nor land.



True, there are recent changes: petroleum, large-scale mechanized agriculture reflected in big modern brick houses and other alterations. Still, the changes have by no means obliterated the harmony between man and nature that has so long distinguished Acadian Louisiana.

But harmony, a fitness of things, a comfortable relationship between man and nature were not always prevalent in Acadian Louisiana. Travelers' accounts from the latter 18th century agree that Louisiana's Acadians lived miserably, beset by want and disease, were lazy and shiftless. How can two such divergent descriptions be reconciled?

The explanation lies in the fundamental differences between Canadian Acadia and Acadian Louisiana. In climate, soils, native plants and animals there is little in common between the two widely separated lands. In Acadia the primary crop for breadstuff was wheat, followed by oats, barley, and rye. Corn was unimportant. Apples, cherries, pears were the leading fruits grown. Cabbages, carrots, onions, turnips were the important staple vegetables. Fresh milk from dairy cattle was highly regarded and much consumed. Hemp for ropes and other gear was produced, while wool from flocks of sheep was the source of yarn for textiles.

Think how few of the foregoing products of Acadia have been successfully transferred to Acadian Louisiana. Instead, substitutes had to be found for what were the basic necessities. Some of the vegetables could be grown well here. Other crops were added, such as rice, okra, and hot peppers. Wheat, where flour could not be imported, was replaced by corn. Wool yielded to cotton, the maple sugar of Canada to cane from the tropics, deciduous fruits to citrus. Different equipment and techniques to fit local fish and natural conditions had to be devised or adopted. The several uses of Spanish moss were discovered. The excellent qualities and many uses of cypress had to be learned by experience.

The learning process for the Acadians was long and difficult. There was little help. Some of the Acadians had spent a few years in the warmer climates and there were rural Germans who had been along the Mississippi for some two generations, which may have hurried the process of adaptation slightly. The very fact that Louisiana's Acadians so successfully and completely made the transition from one geographical world to another is a glowing tribute to their adaptability and persistence.

Kniffen. 1982. Plants and Planets.
A Publication of the Lafayette Natural History Museum Assoc.

PRAIRIE CAJUNS**PHYSICAL SETTING

by Fred Kniffen

Vegetation

General description: Part of S. US Coast Plain; partly tropical. Shares some w/ E. North America; a bit Western (Allen 1980, 13). Vegetation seems to depend on drainage (and claypan). Drainage, in turn, is a factor (often) of elevation. Brown notes, for instance, that trees grow along regions that are either better drained or more poorly drained than the surrounding grasslands (1945, 10).

For what it's worth, Newton (1987, 80) favors the idea that the treeless grasslands developed as a result of fire, either human-made or enhanced, rather than the claypan. Brown, on the other hand, held that it would have all been pineflats w/out the claypan (1972, xxxvi)

Prairie Proper:

Grasses & other natural vegetation includes bluestem grasses, water grass, switch grass(Newton 1987, 79), broomsedge, (Kniffen 1968, 83; Gould 1978, 19~~1~~; Blanchard 1973, 9).

Other flowering plants include: milkweed, compass plant, clover, vetch, siderwort, obedient plant, sneezeweed, blazing star, indigo (Brown 1972, xxxvi).

Grasses could be fairly tall. Varieties of bluestem as well as switchgrass ~~can be~~ are typically 3-6' tall (LLeithead, et al. 1971, 128-29, 22-23, 26-27; Allen 1980, 98, 99, 108-109, 119). Gould 1978, 15-16, 174)

Species mature at different times throughout the growing season (Newton 1987, 79), but grasses are affected by the dry autumn weather (Blanchard 1973, 8). One of the most frequently mentioned grasses (Andropogon gerardi or big bluestem) tends to decompose after a frost (Leithead, et al. 1971, 22-23). While much of the prairie grasses made for good grazing, this presented a problem. If winter rains came before the frost, they ~~reg-~~ encouraged the growth of forage plants; if they came after the frost, the grass rotted and the cattle went hungry. I anticipate reading more about this when I read about cattle in greater depth.

Gallery Forests:

Trees occurred naturally along streambeds, around ponds or small lakes, and damp depressions known as bayous. An early observer noted that aside from the rivers and isolated clumps of oak or pine, "The winds breathe over the pathless waste of savannah" (Darby 1817, 111). This same observer described the indigenous species typical of each smaller prairie region (Opelousas,

Gallery Forests, cont.:

Mamou, Calcasieu) in terms of the trees found there; apparently he was not interested in the "pathless waste" (Darby 1817, 104, 108, 110, 111).

Species found along the natural levees of the rivers: Willow & water oaks dominate (Blanchard 1973, 8).

Specifically along streams and ridges: water oak, cherry bark oak, post oak, green ash, American elm, redgum, shagbark hickory, cow oak, hawthorns, loblolly pine (Brown 1945, 10).

Pimple mounds and ridges towards Lake Charles support longleaf pine, live oak, blackgum (Brown 1945, 10).

Marais & plaitins: small forests of red maples, gum, cypress, bays, deciduous oaks, native irises (Newton 1987, 80); American elm, swamp red maple, green oak, additional hardwoords if these spots dry out in May; if do not dry out until Oct., contain: cypress & swamp tupelo (Brown 1972, xxxv).

Bagots/bay galls/baygols: depressions with water-loving plants; so named because of the presences of bays, in addition to magnolias, mayhaws (Newton 1987, 77), gallberry or inkberry (Kniffen 1968, 63), willow & water oak, cottonwood-sycamore-willow (Blanchard 1973, 9).

Introduced vegetation:

Carpet & johnson grass; johnson grass has become weed (Newton 1987, 79-80; Kniffen 1968, 83). Johnson grass not good for grazing.

Tree claims: squares of trees that can, in some instances, still be seen. Pine & catalpa (Kniffen 1968, 156). Catalpa a native tree, but widely planted for fence pasts (Brown 1964, 75). Chinaberry (from India) and tallow tree also planted in yards, etc., for shade (Brown 1964, 60, 62).

Hedge: Cherokee rose planted as fence or windbreak; became a pest (Post 1962, 97).

**Bibliography of sources used so far to follow shortly.

SOILS AND LANDFORMS

Land formation:

Late Pleistocene terrace; eastern portions part of ancient Mississippi R. floodplain and, further west, subsequent Red R. floodplain (Miller 1977, 3, 5; Kniffen 1968, 40; Newton 1972, 18).

Natural levee in the east along the Teche (former beds of the Mississippi and then the Red) (Newton 1987, 45; Miller 1977, 5); slope into prairie terrace.

Land slopes generally, and very gradually to the southwest. Subtle meandering ridges left by the Red River in mark the prairies in about half-mile ripples across the slope of the land and direct drainage either east or west. Settlers often chose these slightly elevated natural levees as farmsites (Newton 1987, 55).

Prairie or pimple mounds--scattered across prairie region; low, (from 10' high to 30-100' in diameter). Many theories about their origins: trees, Indians, volcanoes. Possibly from clay deposits from streams originating in the semi-arid west (Red, Arkansas, Sabine) which expanded and contracted during wet and dry times to create the mounds (Newton 1987, 53-54).

Parent material of soil:

Loess--Eastern portions of the prairie (Lafayette, St. Landry, eastern Evangeline, Acadian Parishes) the alluvium is covered by the same rich loess that forms the Midwest's prime farmland (Miller 1977, 4; Dr. Bobby J. Miller 1987, personal communication). 20 ft. thick in some portions, the loess gradually thins to 4 ft. towards the west of Lafayette Parish (Miller 1977, 4).

Alluvium--underylying the loess, forming the parent material for topsoils in the rest of the Southwestern Prairie; from the Red and Mississippi Rivers as described above (Miller 1977, 5; Touchet, et al 1974, 1; Clark, et al 1962, 3).

Soil description:

Surface or topsoil (aside from loess regions along the east) generally of silty loam; potentially high fertility, though not as fertile as the loess (Kilpatrick, et al. 1980, 8). Surface and subsurface soils prevalent throughout the area (Crowley loam silt, Wrightsville-Vidrine) range from 4" to a little over 20" deep; Crowley often 16" deep (Murphy, et. al 1986, 28, 62; Clark, et al. 1962, 7; Lytle 1968, 15).

Subsoil categorized as silty clay or silty clay loam. Nonplastic when wet. Can be more than 50" thick (Touchet, et al. 1974, 13-14; Newton 1972, 33).

Layer of clay between surface and subsoil inhibits drainage and the growth of plants like trees which require

deeper root systems; generally considered responsible for the native cover of grass rather than timber (Newton 1987, 80; Brown 1945, 10; Brown 1941, 15). Dec.-April may have water table as high as one half to one and one-half feet on top of this clayey subsoil (Murphy, et al. 1986, 28). *I take it this is the same as the fragipan Lytle (1968, 6) refers to; gray silt, gray silt loam, about 6" deep.

"Plowpan" layer--compacted, impervious to water--has developed just below the depth of plowing (12") as a result of use of heavy equipment, excessive tilling, and trampling from cattle. Appears to be about 5-6" thick. Can be prevented by planting deeply rooted crops, using chisel plow, plowing at various depths (Clark, et al. 1962, 16; Touchet, et al. 1974, 40).

*I still have some questions about the plowpan/claypan/fragipan distinction which will be taken up with some soils expert as soon as I can corner one.

Drainage:

As even early promotional propaganda admitted, drainage is a problem throughout the area (Maull 1912, 6). Technically, the soils are classified as imperfectly to poorly drained (Clark, et al. 1962, 2) except for those on the eastern, loess-topped terrace (Touchet, et al. 1974, 1).

Most of the area falls into the greater Rio Grande-Gulf drainage basin; the eastern area drained by the Teche and the Vermillion River have been classified in the Lower Mississippi area (Newton 1972, 21).

Major streams moving east from the Sabine River include the Calcasieu R.-Whisky Chitto Cr.-Hickory Cr.-Houston River; Mermentau R.-Bayou Des Cannes- B. Wikoff-B. Quene de Tortue; Vermillion River; B. Cocodrie-B. Boeuf-Bayou Teche (Newton 1972, 21).

Because streams cut through the clayey subsoil to allow plants with deeper root systems to take hold, gallery forests developed along them. These serve to break the prairie region into smaller, individually named prairies (Kniffen 1968, 83; Newton 1987, 78).

Rivers, small streams, and even seasonal cooleys often follow the channels of ancient rivers which may be elevated above the surrounding prairies by the rivers' natural levees (Newton 1987, 79; Claycomb 1945a, 16-17).

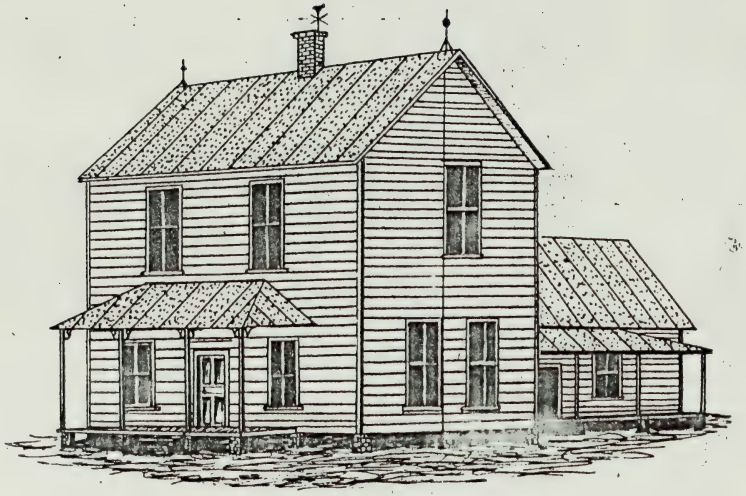
<u>Marais</u> or <u>platin</u>--shallow ponds with respectively irregular or rounded shapes--dot the region. Although some theorize these resulted from cattle wallows (Post 1962, *), they are also probably due to the meandering of ancient rivers. Sometimes support mini-forests (Kniffen 1968, 62; Newton 1987, 80).

Bay galls or bayols--wetter sites, in depressions, also

support different plant environment: water-loving plants and trees tolerant of wetter soils like bays, magnolias, mayhaws (Kniffen 1968, 63; Newton 1987, 77).

**More detailed discussion of the gallery forests as well as vegetation characteristic of marais, platin, and bay galls will follow.

Southwest Louisiana (Midwest) assemblage--
typical Midwest house type; barbed-wire
house and field fence; large double-shed
barn; horizontal-board barnyard fence.



Midwest House

APPENDIX 5

First Census of Acadians at St. Gabriel

by: Jay Edwards

DISTRIBUTION OF LANDS FOR THE ACADIAN FAMILIES THAT HAVE GONE TO THE SETTLEMENT OF ST. GABRIEL

	Arpents
Joseph Castillo (Castille), his wife and four children	8
Diego Hernandez, (Jacques Fernand), his wife and one daughter	6
Juan Blanco (Jean LeBlanc), his wife and five children	8
Joseph Baden (Babin), widower with three children	6
Pedro Braciao (Pierre Brasseux), his wife and one daughter	6
Isabel Braciao (Brasseux), widow with six children	8
Agustin Landri (Augustin Landry) his wife and six children	8
Ignacio Hever (Ignace Hébert), two children and an orphan girl	6
Pedro Hever (Pierre Hébert), his wife and three children	6
Pablo Hever (Paul Hébert), his wife, seven children and an orphan girl	8
Atanasio Landri (Athanas Landry), his wife	6
Alexandre Hever (Hébert), his wife	6
Maria Granget (Marie Granger), widow with one daughter	2
Pedro Landri (Pierre Landry), one sister	2
Aman Hever (Armand Hébert), his wife	6
Francisco Hever (François Hébert), six children	8
Francisco Hever (François Hébert), his wife and two children	6
Maria Josepha de Leblan (Marie Josephine LeBlanc), widow with two children	4
Juan Bauptista Bavin (Jean Baptiste Babin), his wife and three children	6
Xenevieva Hever (Geneviève Hébert) widow with four children	6
Pedro Alin (Pierre Allain), his wife and five children	8
Bentura Leblan (Bonaventure LeBlanc), his wife and five children	8
Joseph Richard with one sister	4
Aman Richard (Armand Richard), his wife, his father, two children and one orphan girl	8
Ignacio Bavin (Ignace Babin), his wife and one son	6
Maria Bavin (Marie Babin), widow with one daughter	2
Pedro Bavin (Pierre Babin), his wife, two children and an orphan	6
Maria Richar (Marie Richard), widow with two children	4
Juan Bauptista Forez (Jean Baptiste Foret), his wife, two children and one orphan	[illegible]
Bentura Forez (Bonaventure Foret) his wife, four children and	[illegible]

	Arpents
Pedro Forez (Pierre Foret), his wife and three children	6
Renne Blanchar (Réné Blanchard), two children	4
Jacinto Landri (Hyacinthe Landry), his wife	6
Jph[4] Blanchar (Joseph Blanchard) his wife and three children	6
Ana Landri (Anne Landry) widow with five children	8
Franco.[5] Landri (François Landry) his wife and two daughters	6
Pedro Leblan (Pierre LeBlanc), Rosa and Maria, orphans	4
Anselmo Belille (Anselme Belle-Isle or Belisle) his wife and one son	6
Joseph Hever (Joseph Hébert), his wife and one daughter	6
Juan Bauptista Landri (Jean Baptiste Landry), five children	8
Juan Landri (Jean Landry), his wife, his daughters and two orphans	6
Joseph Landri (Joseph Landry), orphan	4
Maturin Ruchar (Mathurin Richard), his wife	4
Carlos Commeau (Charles Comeau), three children and an orphan girl	6
Aman Melanson (Armand Melançon), his wife and five children	8
Pablo Botam (Paul Bontemps), his wife, four children and one orphan	8
Joseph Dupuis, four nephews	6

o o o

LIST OF THE ACADIAN FAMILIES THAT HAVE COME TO ESTABLISH THEMSELVES IN THIS PROVINCE OF LOUISIANA AND AN ACCOUNT OF THEIR BELONGINGS

	Years	*Months*	*Axes*	*Guns*	*Trunks*
Pedro Alen (Pierre Allain)[6]	44		1	1	2
Cathalina (Catherine)	39				
Juan Bauptista (Jean Baptiste)	16				
Simon	7				
Pedro (Pierre)	3				
Margarita (Marguerite)	16				
Vibiana (Vivienne)		10			
Anselmo Blancher (Anselme Blanchard)	26		1	1	1
Ester (Esther)	23				
Gerónimo (Jérome)	1	6			
Rosa (Rose)	4				
Margarita (Marguerite), orphan	10				

[4] Abbreviation for Joseph.
[5] Abbreviation for Francisco.
[6] [illegible]

	Years	Months	Axes	Guns	Trunks
Juan Bauptista Forez (Jean Baptiste Foret)	31				
Margarita (Marguerite)	21				
Moises (Moïse)	1				
Maria (Marie)	3				
Margarita Prens (Marguerite Prince [?]), orphan	10				
Pablo Hiber (Paul Hébert)	50		1		2
Margarita (Marguerite)	50				
Ignacio (Ignace)	20				
Juan Bauptista (Jean Baptiste)	16				
Aman (Armand)	14				
Pablo (Paul)	9				
Ana (Anne)	22				
Maria (Marie)	18				
Margarita (Marguerite)	7				
Maria Blancher (Marie Blanchard)	13				
Joseph Hiber (Joseph Hébert)	27				1
Ana (Anne)	27				
Ana (Anne)		6			
Pablo Hiber (Paul Hébert)	29		1		1
Margarita (Marguerite)	27				
Carlos (Charles)	5				
Mariana (Marianne)	3				
Margarita (Marguerite)		6			
Juan Blancher (Jean Blanchard)	33		1		2
Judit (Judith)	40				
Juan Baupta.[7] (Jean Baptiste)	15				
Joseph	12				
Simon	5				
Maria (Marie)	4				
Ana (Anne)	1				
Franco.[8] *Hiver* (François Hébert), widower	56		2	2	2
Juan Bapta.[9] (Jean Baptiste)	25				
Esteban (Etienne)	20				
Pedro (Pierre)	18				
Carlos (Charles)	16				
Madalena (Madeleine)	14				
Joseph Blancher (Joseph Blanchard)	32				1
Maria Josepha (Marie Josephine)	29				
Fermin	7				

[7] Abbreviation for Bauptista.
[8] Abbreviation for Francisco.
[9] See note 7.

	Years	Months	Axes	Guns	Trunks
Joseph	1				
Margarita (Marguerite)	5				
Ana Landri (Anne Landry) widow	56				2
Pablo Landri (Paul Landry)	22				
Fermin	18				
Juan (Jean)	14				
Margarita (Marguerite)	16				
Franco.[10] *Landri* (François Landry)	26				1
Margarita (Marguerite)	23				
Rosa (Rose)	2	6			
Isabel		9			
Pedro Blancher (Pierre Blanchard)orphan	14				
Rosa Blancher (Rose Blanchard) orphan	10				
Maria, orphan	15				
Jacinto Landri (Hyacinthe Landry)	24		1		1
Margarita (Marguerite)	25				
Buena Bentura Blanco (Bonaventure Le Blanc)	40		1		1
Maria (Marie)	40				
Joseph	16				
Jacinto (Hyacinthe)	4				
Ana (Anne)	14				
Maria Magdalena (Marie Madeleine)	10				
Ener [?]	6				
Genoveba Hiber (Geneviève Hébert), widow	43				
Carlos Hiber (Charles Hébert)	15				
Genoveba (Geneviève)	22				
María Josepha (Marie Josephine)	18				
Margarita (Marguerite)	6				
Juan Bauptista Baven (Jean Baptiste Babin)	27		1		1
Isabel	23				
Pedro (Pierre)		6			
Margarita (Marguerite)	2				
María Boben (Marie Babin), orphan	0				
Maria Jpha[11] *Blancher* (Marie Josephine Blanchard) widow	45				1

[10] Abbreviation for Francisco.
[11] Abbreviation for Josepha.

	Years	Months	Axes	Guns	Trunks
Joseph Blancher (Joseph Blanchard)	10				
Margarita (Marguerite)	18				
Franco.[12] *Hiber* (François Hébert)	30		1		1
Maria (Marie)	25				
Juan Bauptista (Jean Baptiste)	3				
Carlos (Charles)	4				
Pedro Forez (Pierre Foret)	20		1		2
Margarita (Marguerite)	28				
Pedro (Pierre)	6				
Simon	3				
Victoria (Victoire)		4			
Joseph Castillo (Joseph Castille)	32				2
Rosa (Rose)	32				
Pedro (Pierre)	14				
Joseph	4				
Margarita (Marguerite)	12				
Maria (Marie)	6				
Diego Hernandez (Jacques Fernand)	28				1
Judiht (*sic*)	23				
Margarita (Marguerite)	6				
Joseph Boven (Joseph Babin), widower	54				1
Esteban (Etienne)	18				
Cyprian (Cyprien)	17				
Isabel	24				
Agustin Landri (Augustin Landry)	42				2
María (Marie)	42				
Joseph Maria (Joseph Marie)	19				
Joseph Igno. (Joseph Ignace)	14				
Mathuren (Mathurin)	14				
Maria (Marie)	20				
Margarita (Marguerite)	5				
Madalena (Madeleine)	3				
Maria Boben (Marie Babin) widow	66				
Maria (Marie)	22				
Anselmo Velila (Anselme Belle-Isle or Belisle)	29		1		1
Pablo		9			
Pedro Braseu (Pierre Brasseux)	25				2
Isabel	24				
Margarita (Marguerite)		10			
Isabel Braseiu (*sic*) (Isabel Brasseux) widow	50				1
Blas (Blaise)	[illegible]				

	Years	Months	Axes	Guns	Trunks
Maria Margarita (Marie Marguerite)	22				
Maria Madalena (Marie Madeleine)	20				
Maria (Marie)	18				
Ana (Anne)	14				
Maria Rosa (Marie Rose)	12				
Rene Blanchard (Réné Blanchard)	66		1		1
Margarita (Marguerite)	60				
Margarita (Marguerite)	18				
Pedro Botá (Pierre Bontemps)	48		1		1
Urusla	37				
Joseph	14				
Pablo (Paul)	4				
Margarita (Marguerite)	15				
Susana (Susanne)	5				
Maria Boten (Marie Babin) orphan	16				
Ignacio Boben (Ignace Babin)	25				1
Margarita (Marguerite)	28				
Pablo (Paul)		7			
Anan Richar (Armand Richard)	25		2		2
Maria (Marie)	25				
Simon	3				
Joseph		1			
Pedro Richar (Pierre Richard) Father of Armand	56[?]				
Maria Podró (Marie Boudreau) orphan	12				
Pedro Baben (Pierre Babin)	43		1		1
Madalena (Madeleine)	29				
Simon	3				
Ludovina	13				
Pablo Baven (Paul Babin) orphan	16				
Maria Richar (Marie Richard) widow	54		1		2
Simon Richar (Richard)	27				
Pablo (Paul)	20				
Mathuren Richar (Mathurin Richard)	26				
Isabel	30				
Maria Landri (Marie Landry) orphan	25				
Juan Bauptista Landri (Jean Baptiste Landry) widower	56		1	1	2

	Years	Months	Axes	Guns	Trunks
Madalena (Madeleine)	20				
Maria Rosa (Marie Rose)	18				
Maria (Marie)	3				
Carlos Commo (Charles Comeau) widower	58				2
Carlos (Charles)	18				
Fermin	14				
Mariana (Marianne)	22				
Isabel, orphan	9				
Atanasio Landri (Athanas Landry)	25		1		1
Maria Madalena (Marie Madeleine)	24				
Bentura Forez (Bonaventure Foret)	44		1		1
Clara (Claire)	42				
Margarita (Marguerite)	18				
Maria (Marie)	15				
Madalena (Madeleine)	3				
Ana Rosa (Anne Rose)	7				
Joseph Pren (Joseph Prince), orphan	12				
Aman Hiver (Armand Hébert)	27		1		2
Maria (Marie)	22				
Maria Grancher (Marie Granger), widow	37				
Madalena (Madeleine)	10				
Pedro Landri (Pierre Landry) brother of Marie Granger	30				
Isabel, sister of Marie Granger	33				
Juan Landri (Jean Landry)	39				2
Ursula	30				
Isabel	12				
Maria (Marie)	4				
Joseph Landri (Joseph Landry)	24				
Juan Bauptista Blanco (Jean Baptiste LeBlanc)	18				
Aman Lanson (Armand Melançon)	39				2
Ana (Anne)	37				
Jph (Joseph)	15				
Simon	3				
Mathuren (Mathurin)	1	6			
Olibie (Olivier)		3			
Ana (Anne)	7				
Ignacio Hiber (Ignace Hébert), widower	41		1		1
Juan Bauptista (Jean Baptiste)	15				
Maria (Marie)	5				
Margarita Blanco (Marguerite LeBlanc), orphan	16				

	Years	Months	Axes	Guns	Trunks
Joseph Richar (Joseph Richard), bachelor	23		1		2
Margarita (Marguerite), sister	21				
Alexandro Hiver (Alexandre Hébert)	32		1		1
Ana (Anne)	27				

These families left New Orleans on the eighth of August and on the seventeenth they arrived in St. Gabriel. On the eighteenth the distribution of the lands was begun.

Ulloa

APPENDIX 6

Louisiana Folklife Survey

by: The Office of Cultural Development

Parishes of:

Ascension
Assumption
Avoyelles
Beauregard
Calcasieu
Cameron

25 Ardoin*Lawrence Afro-French Calcasieu 1
2916 Pack Rd
Lake Charles LA 70601
(318)4390061 French Zydeco Band

34 Bailey*Mandry Cajun Assumption 0
Rt. 1, Box 95b
Napoleonville LA 70390
(504)3699619 Netmaking and collects turtle eggs

44 Barby*Earl Tunica Avoyelles 0
PO Box 331
Marksville LA 71351
(318)2534238 Tunica leader

100 Broussard*Tim Cajun Calcasieu 1
PO Box 249
Iowa LA 70647
(318)5826808 Plays in group "Tim Broussard & The Cajun R

155 Cormier*Lesa Cajun Calcasieu 1
724 Ashland
Lake Charles LA 70605
(318)4974752 Plays in group "Lesa Cormier & the Sundown

156 Cormier*Terrell Afro-American Calcasieu 1
1513 Oregon St
Lake Charles LA 70605
(318)4745121 Makes split white oak baskets

172 Daigle*Julius Cajun Assumption 0
PO Box D
Paincourtville LA 70391
Trapping

177 Darbone*Luderine Cajun Calcasieu 1
305 Darbone St
Sulphur LA 70663
(318)5277437 Plays in group "Hackberry Ramblers" (cajun)

178 Darbonne*Wanda Cajun Calcasieu 1
2007 Moeling
Lake Charles LA 70601
(318)4336020 Makes fruitcakes & pralines

223 Ferry*Mildred Cajun Avoyelles (
Rt 2, Box 482
Marksville LA 71351
(318)2587753 Canning & soap making

256 Galley*Buford Cajun Calcasieu
Rt 2 Box 406p
Lake Charles LA 70601
(318)5982197 Musician

264 Giroir*Alex Cajun Assumption 04
PO Box 257
Pierre Part LA 70339
(504)2526345 Boatbuilding/wood

265 Giror*Mazie Cajun Assumption 04
Box 257
Pierre Part LA 70339
(504)2526345 Foodways/cajun

284 Guillot*Buster French Avoyelles 05
108 Lane Street
Marksville LA 71351
(318)2535559 Itenerate sign painter

296 Harris*Gilbert Afro-American Calcasieu 10
Willishire Drive
Lake Charles LA 70601
(318)4783311 Split white oak basket maker

297 Harris*Ivory Afro-American Calcasieu 10
3029 General Collins
Lake Charles LA 70601
(318)4779686 Split white oak basket maker

303 Hazmark*Frances Czech Avoyelles 05
Rt 3, Box 542
Deville LA 71328
(504)4663196 Czech singer

396 Latour*Raymond Afro-French Calcasieu 10
3345 E. Burke
Sulphur LA 70663
(318)6254600 Plays zydeco with "Sulphur Playboys"

463 Menard*Phil Cajun Calcasieu 10
2420 Gardenia
Lake Charles LA 70601
(318)4391873 Plays in group/cajun

469 Mistretta*Troy Cajun Assumption 04
Rt 2, Box 486-38
Napoleonville LA 70390
(504)3692235 Boatbuilder

470 Monic*Louis Cajun Ascension 03
1104 S Shirley Ave
Gonzales LA 70737
(504)6444520 Plays in group "French Connection"

493 Nettles*Karl Anglo-Scotch-Irish Ascension 03
16256 Hwy 431
Prairieville LA 70769
(504)6222855 Wheelwright

495 Nugent*Jimmy Anglo-Scotch-Irish Avoyelles (
Rt 2, Box 377 Hickory Grove Road
Deville LA 71328
(318)4665495 Group-"Southland Bluegrass"

502 Ortego*Charlie Cajun Calcasieu
Rt 14, Box 1842
Lake Charles LA 70603
(318)4772126 Accordion builder

541 Poche*L A Afro-French Ascension (
c/o Neal Poche PO Box 119
Hester LA 70743
(504)8698681 Carotte de tabac

599 Sedatol*Lucy Cajun Assumption (
Rt 1, Box 222
Pierre Part LA 70339
(504)2526322 Cajun cook

600 Sedatol*Raymond Cajun Assumption (
136 S Bay Rd
Pierre Part LA 70339
(504)2526322 Boatbuilding & toymaking

617 Simien*Sidney Afro-French Calcasieu
2112 Elder
Lake Charles LA 70601
(318)4393204 Zydeco group

624 Smith*Darryl Ascension)
14153 Ridge
Gonzales LA
(504)6736552 Trapper

648 Templet*W L Cajun Assumption)
Box 358 James St
Pierre Part LA 70339
(504)2526571 Foodways

667 Townsend*John Anglo-Scotch-Irish Ascension)
Rt 5, Box 358-7
Gonzales LA 70737
Plays fiddle, guitar, does not sing

669 Trahan*Wallace Cajun Ascension)

Gonzales LA 70737
(504)6223232 Group: "French Connection" (cajun and cou

673 Verkaik*James Peter Other Ascension)
Rt 4, Box 314
Prairieville LA 70769
(504)6224692 Furniture and cabinet work

707 Whitlow*Lawson D Anglo-Scotch-Irish Calcasieu 10
1613 Arkansas St
Lake Charles LA 70605
(318)4783187 Bass

737 Yule*Ron Anglo-Scotch-Irish Beauregard 06
PO Box 819
Deridder LA 70634
(318)4635884 Plays fiddle, mandolin and violin maker

GRAND TOTALS

SELECTED: 35 ENTRIES
OUT OF: 750 ENTRIES
CAPACITY: 850 ENTRIES

10:38:12

Parishes of:

East Baton Rouge
Evangeline
Iberia
Iberville
Jefferson
Jefferson Davis
Lafayette

1 Abbey*Bel Coushatta (Koasati) Jeff Davis 2
Rt 1 Box 399
Elton LA 70532
(318)5842102 Toymaker, Storyteller, Blowguns

2 Abbey*Nora Coushatta (Koasati) Jeff Davis 2
Rt 1 Box 399
Elton LA 70532
(318)5842102 Pinestraw Baskets

4 Adams*Donis Anglo-Scotch-Irish Jefferson 2
421 Lynn Meade
Gretna LA 70053
(504)3923686 Quilting

28 Arnould*Earl V. Cajun Lafayette 1
P.o. Box 30573
Lafayette LA 70503
(318)9843098 Cajun dancer

30 Ashford*Lois Afro-American E.B.R. 1
3506 Washington Ave.
Baton Rouge LA 70802
(504)3551357 Oral history - "knows old Afro ways"

38 Balfa*Tony Cajun Evangeline 1
Rt 1 Box 580-b
Mamou LA 70554
(318)4683088 Cajun music - Plays guitar, accordion, tit

61 Begnaud*Gayle Cajun Lafayette 1
1010 8th Street
Lafayette LA 00000
(318)8968013 Chair caning

62 Bell*Benny (Jr) Afro-American E.B.R.
2830 74th Avenue
Baton Rouge LA 70807
(504)3574132 Blues band - Soul Production

68 Bertrand*Roy Cajun Evangeline 3
407 7th Street
Mamou LA 70554
(318)4685520 Accordion builder

69 Berzas*James Cajun Evangeline 3
1004 Main St
Mamou LA 70554
(318)4685522 Band - "The Cajun Tradition"

86 Boudreaux*Evelia Cajun Lafayette 3
Rt 2 Box 820
Carenco LA 70520
(318)8966251 Cajun storyteller

88 Boudreaux*Rose Cajun Lafayette 28
128 Theo
Lafayette LA 00000
(318)2346523 Makes acadian field bonnets

96 Broussard*David Cajun Iberville 24
Rt 2 Box 699
Sunshine LA 70780
(504)6428622 Furniture maker - cypress

101 Brown*Luchus Afro-American E.B.R. 17
2147 N. 16th St
Baton Rouge LA 70802
(504)3434356 Blues/soul

102 Brown (jr)*Luchus Afro-American E.B.R. 17
2147 N. 16th St
Baton Rouge LA 70802
(504)3434356 Blues/soul

111 Friendship Circle Quilters Cajun Jefferson 26
206 Amanda Dr
Lafayette LA 70507
(504)3676182 Wood carver & taxidermist

130 Cecil*Betty Cajun Lafayette 28
201 Haven Loop
Scott LA 70583
(318)2348607 Cajun dancing

133 Champagne*Patrick Cajun Lafayette 28
Champagne Sheet Meta 1818 Moss St.
Lafayette LA 70507
(318)2324579 Makes frottoirs at his shop

138 Clark*Gladys Cajun Lafayette 28
215 Lagneaux Rd
Duson LA 70529
(318)9841695 Weaving, spinning and carding

145 Colligan*Leland Cajun Lafayette 28
PO Box 451
Carencro LA 70520
(318)8965204 Accordion builder

151 Cormier*Fred Cajun Lafayette 28
305 Sylvia St
Lafayette LA 70506
(318)2344978 Accordion builder

169 Cunningham*Lois Phillips Anglo-Scotch-Irish E.B.R. 17
4723 S Maiden Ln
Baton Rouge LA 70809
(504)9243797 Tatting

174 Daigrepont*Bruce Cajun Jefferson
725 Hesper St
Metairie LA 70005
(504)8357104 Plays in "Bourre' Cajun Band"

197 Doucet*David Cajun Lafayette
Rt 2, Box 205
Scott LA 70583
(318)2699793 Plays cajun music - guitar & some singing

199 Doucet*Michael Cajun Lafayette
500 East Farrel Rd.
Lafayette LA 70508
(318)9815188 Plays violin, guitar, accordion - traditio

203 Dugas*Marcel Afro-French Lafayette
208 Drey Drive
Lafayette LA 70501
(318)2320931 Plays in group "Marcel Dugas & Swinging Zy

206 Duhon*Hector Cajun Lafayette
1218 Dr Duhon Rd
Duson LA 70529
(318)9840526 Plays fiddle

208 Durlacher*Sigmund German E.B.R.
5026 Woodside
Baton Rouge LA 70808
(504)9264109 Owns delicatessen

209 Dyson*Ado Afro-American E.B.R.
430 St. Rose Ave
Baton Rouge LA 70806
(504)3839813 1st & 2nd tenor, baritone with "Zion Trave

216 Eliser*Josie Italian E.B.R.
3141 Lambert
Baton Rouge LA 70805
(504)3553569 St. Joseph's Altar & quilter

217 Esteves*Mary S Creole E.B.R.
6267 Arbor Vitae
Baton Rouge LA 70812
(504)3575784 Wine-making'(strawberry)

218 Falcon*Randy Cajun Lafayette
227 Norris Stuttes R
Duson LA 70529
(318)9813431 Accordion builder

224 Flory*Pat Anglo-Scotch-Irish Jefferson
620 Bath Street
Metairie LA 70001
(504)8389063 Plays old time country and bluegrass

226 Fontana*Frank Italian E.B.R. 17
842 Myrtle Street
Baker LA 70714
(504)7754576 Hunting, fishing & camping; writes a sports

227 Fontenot*Artile & Canray Afro-French Jeff Davis 27
Rt 2 Box 287
Welsh LA 70591
Plays fiddle with Ardoin Family

228 Fontenot*Harrison Cajun Evangeline 20
Rt 2 Box 151c
Ville Platte LA 70586
(318)3632412 Accordion builder

229 Fontenot*Hubert Anglo-Scotch-Irish Jeff Davis 27
Star Route, Box 16
Jennings LA 70546
Plays fiddle and guitar, but does not sing

232 Fontenot*Nathan Cajun Evangeline 20
PO Box 355
Pine Prairie LA 70576
(318)5992441 Plays fiddle and guitar; cajun music

244 Francois*Raymond Cajun Lafayette 28
123 Florida Ct
Lafayette LA 70503
(318)2344239 Cajun violin player

247 Frick*Inez Cajun E.B.R. 17
822 St. Joseph
Baton Rouge LA 70802
(504)3429026 Potpourri, sachet & herbs

255 Gallagher*Lillie Cajun E.B.R. 17
1661 E Lakeshore Dr
Baton Rouge LA 70808
(504)3833270 Foodways

257 Gallow*J C Afro-French Evangeline 20
1324 3rd Street
Mamou LA 70554
Frottoir, Black rural dancing & Zydeco music

270 Gray*Henry Creole E.B.R. 17
2131 Tanner Street
Baton Rouge LA 70807
(504)3596303 Blues pianist

274 Green*Cornelius Afro-American E.B.R. 17
1708 N. Acadian
Baton Rouge LA 70802
Plays blues

281 Guidry*Paul Anglo-Scotch-Irish Lafayette
208 Belhomme Dr
Lafayette LA 70506
(318)9843145 Accordion builder

289 Hanemann*Bill Anglo-Scotch-Irish Jefferson
3515 Bore Drive
Metairie LA 70001
(504)8379481 Duck decoy carver

291 Harding*Margaret Cajun Lafayette
300 Monique Street
Lafayette LA 70507
(318)2328594 Rug braiding & quilting

292 Hardy*Kevin W (Jr) Anglo-Scotch-Irish E.B.R.
8681 Sharon Hills
Baton Rouge LA 70811
(504)3559446 Carving

298 Harris*Joubert Afro-American E.B.R.
1972 71st Avenue
Baton Rouge LA 70807
(504)3552340 Split oak basket weaving

301 Harvey*James Afro-French E.B.R.
2469 69th Avenue
Baton Rouge LA 70807
(504)3579510 Baritone, lead tenor, Zion Travelers (gosp

305 Hebert*John Cajun Lafayette
604 Cedar Crest Ct
Lafayette LA 70502
(318)2352092 Accordion builder

306 Hebert*John Cliff Cajun Lafayette
Rt 2, Box 277-d
Maurice LA 70555
Accordion builder - "Crown" trademark

312 Hill*Melvin B Afro-American E.B.R.
7088 Chisholm
Baton Rouge LA 70811
(504)3570973 Blues group,"Boe Melvin and the Night Hawl

315 Hogan*Samuel Afro-American E.B.R.

Baton Rouge LA
Plays drums, guitar and blues

316 Hogan*Silas Afro-American E.B.R.
2750 Tanner Street
Baton Rouge LA 70807
(504)7756433 Blues guitar & vocals

332 Illar*Louis Hungarian E.B.R. 17
11368 Pamela Drive
Baton Rouge LA 70815
(504)2723686 Chinese New Year

333 Jackson*Rev. Charles Afro-American E.B.R. 17
4605 Hollier, Lot 50
Baton Rouge LA 70807
(504)7754292 Plays guitar and sings

342 John*Marian Coushatta (Koasati) Jeff Davis 27
PO Box 485
Elton LA 70532
(318)5842978 Pine needle baskets

352 Jones*Gerraise Anglo-Scotch-Irish E.B.R. 17
337 Ogden
Baton Rouge LA 70806
(504)3461114 Bent willow furniture

357 Joubert (III)*Ellis S French Jeff Davis 27
2113 Avenue B
Metairie LA 70001
(504)8339029 Silversmith

360 Kahn*Abraham Metz Jewish E.B.R. 17
5010 Woodside Dr
Baton Rouge LA 70808
(504)9264224 Oral history

361 Kelly*Arthur Afro-American E.B.R. 17
1315 N. 35th Street
Baton Rouge LA 70805
(504)3834365 Blues/guitar & vocals

363 Keys*Marion Afro-American E.B.R. 17
1316 Robin Street
Baton Rouge LA 70807
(504)7759152 Blues/Jet Sets

389 Lambert*Robert Anglo-Scotch-Irish Jefferson 26
5028 Utica
Metairie LA 70002
(504)4553341 Plays mandolin & sings tenor (Old time count

392 Landry*Ray Cajun Lafayette 28
600 Parklane Rd
Lafayette LA 70501
(318)2339690 Accordion builder

393 Langley*Lorena Coushatta (Koasati) Jeff Davis 27
Rt 1, Box 349f
Elton LA 70532
(318)5842670 Makes Indian baskets

412 Lejeune*Irvin — Cajun — Jeff Davis
Rt 2, Box 701
Jennings LA 70546
(318)8246667 — Accordion builder

415 Lobianco*Joseph H — Italian — E.B.R.
3808 Government
Baton Rouge LA 70806
(504)3838175 — Neighborhood Grocery Store

416 Lollis*Florance — Afro-American — E.B.R.
540 Geblin Street
Baton Rouge LA 70802
(504)3873085 — Blues singer

420 Lormand*Ward — Cajun — Lafayette
Rt 1 Box 257
Scott LA 70583
(318)8965927 — Musician-accordion

424 Loupe (Jr)*Norbert F — Cajun — Iberville
Rt 1, Box 131
St. Gabriel LA 70776
(504)6428638 — Jambalaya cook

428 Maginnis*Larry — Anglo-Scotch-Irish — Jefferson
4540 Alphonse Drive
Metairie LA 70002
(504)8883310 — Duck decoy carver

430 Manuel*Lee — Cajun — Evangeline
621 4th St
Mamou LA 70554
(318)4685415 — Fiddle player

432 Manuel*Lelma Fontenot — Cajun — Evangeline
Parkview - Apt #29
Ville Platte LA 70586
(318)3631603 — Wax-dipped crepe paper flowers

434 Marino*Josie — Italian — E.B.R.
8182 Gladewood
Baton Rouge LA 70806
(504)9275587 — St. Joseph's Day & Altar

452 Mckinnis*Robert — Afro-American — E.B.R.
10084 Avenue K
Baton Rouge LA 70807
(504)7781612 — Tenor with Zion Travelers

457 Medford*Rosalee — Coushatta (Koasati) — Jeff Davis
Rt 1 Box 344f
Elton LA 70532
(318)5842670 — Indian baskets & food

458 Meier*Mark Cajun Lafayette 28
207 Jeanette St
Lafayette LA 70506
(318)2337371 Cajun ban - Bons a' Reins

472 Montoucet*Don Cajun Lafayette 28
Rt 4 Box 61
Lafayette LA 70506
(318)2373966 Plays accordion and titfer and makes petit f

475 Morgan*Carl & Curtis Anglo-Scotch-Irish E.B.R. 17
8455 N Parkland
Baton Rouge LA 70806
(504)9249761 Plays in group "The Highway Express"

479 Mouton*Aldus Cajun Lafayette 28

LA
(318)2342106 Plays in group "Aldus Mouton & the Wandering

482 Mouton*Walter Cajun Lafayette 28
1216 Lyons Club Rd
Scott LA 70583
(318)2340811 Cajun Band

484 Muller*Al Creole Jefferson 26
1453 Poinsetta
Metairie LA 70005
(504)8344338 Decoy making

491 Neal*Raful Afro-American E.B.R. 17
3755 Wyandotte St
Baton Rouge LA 70802
(504)3576336 Blues-"Neal Brothers Band"

498 Offlee*Burnell J Afro-American E.B.R. 17
727 Curlew Street
Baton Rouge LA 70807
(504)5812282 Gospel group "Zion Travelers"

500 Ootsey*John Afro-American E.B.R. 17
1653 Progress Road
Baton Rouge LA
Gospel singer, promoter and booking agent

503 Ott*E L Afro-American Jefferson 26
139 Prairieview Ct
Avondale LA 70094
Gospel, musician

504 Ott*Elijah Afro-American Jefferson 26
139 Prairieview Ct
Avondale LA 70094
(504)4360470 Lead tenor "Ott Family"

505 Ott (Sr)*Jerry Afro-American Jefferson 2
121 North Laurel
Metairie LA 70003
(504)7389238 Lead singer, gospel, lead guitar

506 Ott*Patricia Afro-American Jefferson 2
139 Prairieview Ct
Avondale LA 70094
(504)4360470 Gospel-"The Ott Family"

507 Ott*Purvis Afro-American Jefferson 2
139 Prairieview Ct
Avondale LA 70094
(504)4360470 Lead guitar and bass (gospel) - "Ott Family

508 Ott*Solomon Afro-American Jefferson 2
139 Prairieview Ct
Avondale LA 70094
(504)4360470 Baritone/bass "The Ott Family"

525 Peraulta*Sarah Ofo E.B.R. 1
2799 Scenic Highway
Baton Rouge LA 70805
(504)3566298 American Indian Center

528 Perez*Nick Isleno E.B.R. 1
La. Retailers Assn. PO Box 44034
Baton Rouge LA 70804
(504)2922883 Isleno music

530 Perram*Henry & Terry Cajun Lafayette 23
413 Marie Antoinette
Lafayette LA 70506
(318)9813088 Spinning, weaving, material dyeing

531 Petit*Lillian Cajun E.B.R. 17
1661 E. Lakeshore
Baton Rouge LA 70808
(504)3833270 Foodways

535 Picard*Mario A Italian E.B.R. 17

Baton Rouge LA 00000
St. Joseph's Altar at St. Jean Vianney Catho

537 Pierlete*Fanny Lou Tunica Jefferson 2
3301 Connecticut
Kenner LA 70065
(504)4681270 Beadwork and tanning hide

542 Poncho*Ruth Coushatta (Koasati) Jeff Davis 27
Rt 1 Box 381
Elton LA 70532
(318)5842437 Pine needle baskets

547 Pucheu*Jay A — Cajun — Evangeline — 20
Montrecheveaux Blvd
Ville Platte LA 70586
(318)3340214 Cajun cooking

562 Vaugh*Jimmie — Afro-American — E.B.R. — 17
2771 Lupine
Baton Rouge LA 70805
(504)3437556 Blues/drums and vocals

572 Robertson*Geraldine — Afro-American — E.B.R. — 17
9724 El Scott
Baton Rouge LA 70811
(504)9289861 White split oak baskets

585 Salvaggio*Anthony — Italian — E.B.R. — 17
9978 W. Tams
Baton Rouge LA 70815
(504)9258602 St. Joseph's Altar

586 Samaha*Ana Belle (Mrs) — Arab-American — E.B.R. — 17
800 Drehr Avenue
Baton Rouge LA 70805
(504)3432539 Cooking of Lebanese food, music and dance

587 Sampy*Hiram — Afro-American — Lafayette — 28
110 Wilda
Carencro LA 70520
(318)8736438 Plays in group "Sampy & The Bad Habits"

601 Sellers*Irene — Afro-French — Lafayette — 28
Rt 1, Box 214
Duson LA 70583
(318)9845659 Soapmaking & crochet, lace

612 Shultz*Ralph — German — Jefferson — 26
1720 Lake Ave
Metairie LA 70005
(504)8349568 Duck decoys

613 Sickey*Ena Mae — Coushatta (Koasati) — Jeff Davis — 27
PO Box 664
Elton LA 70532
Pine straw baskets

614 Sickey*Davis — Coushatta (Koasati) — Jeff Davis — 27
(deceased)
Elton LA 00000
Spanish moss twister

620 Simoneaux*Gerald — Cajun — Jefferson — 26
1717 Generea
Harahan LA 70123
7370599 Foodways

621 Smith*Allen & Pauline Cajun E.B.R.
6822 Green Meadow
Greenwell Spring LA 70739
(504)2617121 Makes accordions, Catholic rituals and ora

622 Smith*Catherine T Cajun E.B.R.
1156 Tara Blvd
Baton Rouge LA 70806
(504)9276194 Cooking, preserving, crabbing and crawfish

634 Stanford*Gervis Cajun Evangeline
Rt 6, Box 120
Ville Platte LA 70586
(318)8263693 Fiddler with "Chuck Guillory and the Rhyth

635 Stewart*Roy Afro-American E.B.R.
1708 N. Acadian
Baton Rouge LA 70802
Blues/soul

636 Stockstill*John Anglo-Scotch-Irish Iberia
108 Stockstill St
New Iberia LA 70560
(318)3657070 Storyteller

653 Thibodeaux*Weston Cajun E.B.R.

LA 00000
(504)9255783 Plays accordion with "Baton Rouge Playboys"

656 Thomas*Leo Creole Jeff Davis
Rt 1, Box 148
Elton LA 70532
(318)5842752 Group - zydeco

657 Thomas*Ernest J Tabby Afro-American E.B.R.
1421 E Harrison
Baton Rouge LA 70807
(504)3879715 Blues - piano

658 Thompson*Elizabeth Marie Coushatta (Koasati) Jeff Davis
Rt 1 Box 397
Elton LA 70532
(318)5842737 Pine straw vase

659 Thompson*Jeanette Cajun E.B.R.
Rt 1, Box 124
Zachary LA 70791
(504)7751743 Cooking and crochet

660 Thompson*Luther L Anglo-Scotch-Irish E.B.R.
PO Box 2063
Baton Rouge LA 70821
(504)7781501 Plays mandolin and instrument builder

661 Thurston*Ozelle Anglo-Scotch-Irish E.B.R. 17
9857 Olmypic Avenue
Baton Rouge LA 70814
(504)9245147 Anglo healer

676 Vidrine*John Simio Cajun Lafayette 28
PO Box 54
Mamou LA 70554
Cajun Music

677 Vinson*Carol E Anglo-Scotch-Irish Jefferson 26
3807 Cypress Street
Metairie LA 70001
(504)8337090 Duck decoy carver

678 Viola*John Cajun Jefferson 26
3408 N Turnbull
Metairie LA 70002
(504)8879081 Duck decoy carver

683 Walls*Ernestine Chitimacha Iberia 23
Rt 2, Box 215e
Jeanerette LA 70544
(318)9234359 River cane basketmaker

690 Washington*Willie Afro-American E.B.R. 17
843 E Washington
Baton Rouge LA 70802
(504)3436888 Bass/singer "Zion Travelers" gospel

696 Weaver*Don Anglo-Scotch-Irish Jefferson 26
1350 Ocean Drive
Metairie LA 70005
(504)8356289 Duck decoy carver

702 Westmoreland*Norman Anglo-Scotch-Irish Iberville 24
Rt 2, Box 254
St. Gabriel LA 70746
(504)6423374 Makes turtle traps, turtle trapper and fishe

712 Wicker*Gladys Afro-American E.B.R. 17
Pride of Port Hudson Road
Zachary LA 70791
(504)6545555 Quilter

713 Wilkerson*Connie Anglo-Scotch-Irish E.B.R. 17
5656 Mcclellan Colonial Court Senio
Baton Rouge LA 70805
(504)3555909 Director of quilters at Senior Citizen group

721 Wilson*Myrna Coushatta (Koasati) Jeff Davis 27
Rt 1, Box 400
Elton LA 70532
(318)5842663 Pine straw vases

722 Wilson*Wilfred Coushatta (Koasati) Jeff Davis 2
Rt 1, Box 400
Elton LA 70532
(318)5842663 Pine straw baskets

726 Wood*Buck Anglo-Scotch-Irish E.B.R. 1
14054 Locust St
Baton Rouge LA 70815
(504)2725383 Fiddler - old time country

729 Woolfolk*William Afro-American E.B.R. 1
7072 Palace Drive
Baton Rouge LA 70811
(504)3551441 The Blues Boys - group

730 Wooten*Thomas C Anglo-Scotch-Irish E.B.R. 1
Rt 2, Box 3521
Baker LA 70714
(504)2611945 Blacksmith

734 York*William H Anglo-Scotch-Irish E.B.R. 1
11246 Fieldcrest Dr
Baton Rouge LA 70811
(504)7754656 Bass fiddle, guitar a little

751 Dufrene*Emile Chitimacha Jefferson 2
Box 493d Dufrene Rd
Lafitte LA 70067
504/689-3718 Boatbuilding--Lafitte skiffs, trawlers, pir

GRAND TOTALS

SELECTED: 138 ENTRIES
OUT OF: 754 ENTRIES
CAPACITY: 850 ENTRIES

10:52:23

Parishes of:

Lafourche
St. Martin
St. Landry
St. John
St. James
St. Charles

7 Albritton*Mary Cajun St Landry
1749 Kerr Street
Opelousas LA 70570
(318)9424695 Herbs

16 Ancona*Joe Cajun St John
P.o. Box 303
Reserve LA 70084
(504)5364679 Duck decoy carver

22 Arceneaux*Tilton J. (Jr) Cajun Lafourche
1514 Lynn
Thibodaux LA 70301
(504)4474932 Boat restorer, makes minature skiffs (general

24 Ardoin*Alphonse Afro-French St Landry
Rt 1 Box 278
Eunice LA 70535
(318)4685324 Zydeco (Accordian player)

26 Ardoin*Morris Afro-French St Landry
Rt 1 Box 288
Eunice LA 70535
(318)4577762 Guitar and accordian player (Zydeco)

27 Ardoin*Russell Afro-French St Landry
Rt 1, Box 278
Eunice LA 70535
(318)4682146 Zydeco-The Ardoin Brothers

29 Arsan*Essie Mae Afro-American Lafourche
1617 Canal Blvd.
Thibodeaux LA 70301
(504)4479662 All Saint's Day Wreath, crepe paper dipped in

33 Badeaux*Willie & Gary Cajun St Charles
682 Dixie Dr Hy-306
Bayou Gauche LA 70030
(504)7587612 Boatbuilder and duck decoys

54 Bearb*Eddie Cajun St Landry
Rt. 1, Box 312
Sunset LA 70584
(318)6684117 Accordion playing

55 Bearb*Evie Cajun St Landry
Rt. 1, Box 312
Sunset LA 70584
(318)6684117 Quilting

56 Bearb*Russell Cajun St Landry
Rt. 1, Box
Sunset LA 70584
(318)6684571 Accordion playing

60 Degnaud*Ada Cajun St Landry 49
Rt. 2, Box 355
Church Point LA 70525
(318)6684123 Treating sick people

64 Bernard*Audrey Cajun St Martin 50
231 Baldwin Street
Breaux Bridge LA 70517
(318)3322325 Quilting, spinner & weaver and chair caning

66 Bertrand*Linus Cajun St Landry 49
640 Sharon St
Eunice LA 70535
(318)4575855 Accordion player

89 Bourgeois*Buelle Cajun St James 47
PO Box 536
Paulina LA 70763
Makes Cherry Bomb (Wine)

91 Bowen*Fredi & Gene Cajun St Charles 45
PO Box 3404 Hwy 90
Paradis LA 70080
(318)5226127 Duck decoy carver

92 Brassieur*Ray Cajun St Martin 50
Rt 2 Box 2900#6
St. Martinville LA 70582
(318)3943668 Plays guitar in a group names "File'"

97 Broussard*Linton Afro-French St Landry 49
PO Box 385
Lawtell LA 70550
Plays in group "Lawtell Playboys"

98 Broussard*Delton Creole St Landry 49
Rt 4 Box 285d
Opelousas LA 70570
(318)5437724 Zydeco music with "Lawtell Playboys"

105 Brunet*Tan Cajun Lafourche 29
PO Box 312
Galliano LA 70354
(504)6322465 Boatbuilder

119 Carriere*Calvin Afro-French St Landry 49
Rt 2 Box 247
Opelousas LA 70571
(318)5437724 Plays fiddle - "Lawtell Playboys"

121 Carriere*Phillip Afro-French St Landry 49
Rt 2 Box 237
Opelousas LA 70571
(318)5437724 Plays drums with "Lawtell Playboys"

124 Castille*Celeste Boutte Creole St Landry
Rt 2 Box 661
Sunset LA 70584
(504)9429300 Sewing, crocheting, embroidry

125 Castille*Hadley Cajun St Landry
2045 Cummings St
Opelousas LA 70570
(318)9486346 Fiddle player - considers his music Cajun count

126 Castille*Jeanne Cajun St Martin
625 Poydras
Breaux Bridge LA 70517
(318)3321816 Knows "les danses rondes", not a singer, French

152 Cormier*Sheryl Cajun St Landry
Rt 1, Box 459
Carencro LA 70520
(318)6684157 Plays accordion (modern cajun and some traditio

154 Cormier*James Cajun St Landry
230 Main St Cankton-lot 21
Sunset LA 70584
(504)2344978 Plays accordion and drums

157 Courville*Earvis Cajun St Landry
318 Savoie Rd
Cankton LA 70584
(318)6684168 Plays accordion and cajun music

159 Courville*J B Cajun St Landry
306 Savoie Rd
Sunset LA 70584
(318)6684162 Plays violin

160 Courville*Sady David Cajun St Landry
PO Box 232
Eunice LA 70535
(318)4572641 Repairing & tuning violins & plays violin

173 Daigle*Paul Cajun St Martin
Rt 1, Box 214
Branch LA 70516
(318)6846431 Plays in "Paul Daigle Band"

175 Danos*Carl Cajun Lafourche
Rt 1 Box 113
Lockport LA 70374
(504)6937462 Decorative decoy carvings

176 Darbonne*Clara Cajun St Landry
Rt 5 Box 699
Opelousas LA 70570
(318)5437253 Quilting

179 Darby*Louis Cajun St Landry 49
1915 S. Union St
Opelousas LA 70570
Cajun fiddler

188 Delafosse*John Afro-French St Landry 49
Rt 1, Box 214
Eunice LA 70535
(318)4573447 Plays accordion (Zydeco)

193 Devillier*Paul Cajun St Martin 50
Rt 4, Box 46
Arnaudville LA 70512
(318)7545225 Violin maker

201 Dufrene*Ronald Cajun St Charles 45
Star Route, Box 662
Des Allemands LA 70030
(504)7582586 Boatbuilder

210 Eaglin*Fird Afro-American St Charles 45
321 Mockingbird PO Box 603
St. Rose LA 70087
(504)4662464 Old time blues (New Orleans)

225 Price*Beverly French St Martin 50
110 Rose Ct
Pineville LA 71360
(318)8454537 Indigo dyeing and grows herbs

231 Fontenot*Lillia Cajun St Landry 49
Star Route Box 65b
Washington LA 70589
(504)8263027 Quilting

233 Fontenot*Rayne Cajun St Landry 49
1340 W Oak Ave
Eunice LA 70535
(318)4577440 Plays violin and also makes violins

241 Foul*Stanislaus Cajun St Landry 49
179 Main Street
Sunset LA 70584
(504)6684569 Harmonica & Accordian player & storyteller

249 Fruge*Dula F Cajun St Landry 49
221 College Road
Eunice LA 70535
(318)4574316 Quilting

276 Greig*Eddy Cajun St Martin 50
202 Terrace Road
St. Martinville LA 70582
(318)3944485 Boatbuilder (pirogues, skiffs); rocking chairs and

279 Guidroz*Carita Afro-French St Landry
Port Barre
Port Barre LA 70577
(318)5852261 Quilting

280 Guidroz*Davis Arab-American St Landry
946 Lastrapes
Opelousas LA 70570
(318)9486480 Accordionist, drummer and singer

282 Guidry*Sidney (Sr) Cajun St Martin
Rt 2, Box 2512
St. Martinville LA 70582
(318)3946531 Foodways

283 Guillory*Dorcenia Afro-French St Landry
Rt 3, Box 284
Church Point LA 70525
(504)4573579 Quilting

287 Hachet*Elmyra Creole St John
PO Box 236
Laplace LA 70068
(504)6522195 Foodways

294 Harris*Edward (Sr) Afro-American St Landry
Star Rt Box 294
Washington LA 70589
(318)8267267 Maker of split oak baskets

295 Harris*Elijah Afro-American St Landry
Star Route, Box 294
Washington LA 70589
(318)8263535 Split white oak basket maker

351 Jones*Clinran Afro-French St Landry
879 Harmon
Opelousas LA 70570
(318)9488780 Jurer chants group & makes boudin & hogshead c

358 Joubert*John Afro-French St Landry
Rt 5, Box 509
Opelousas LA 70570
(318)9427260 Plays guitar

359 Joubert*Louis Cajun St Landry
232 Daisy Lane
Opelousas LA 70570
(318)9424601 Fiddle maker

364 Kidder*Elvina Cajun St Martin
Rt 3 Box 543
Arnaudville LA 70512
7547243 Palmetto weaving & sewing

382 Labbie*J C Cajun St Landry 49
1521 Lawrence St
Eunice LA 70535
(318)4573670 Plays in group (Cajun Country)

386 Lafleur*Adeline Marie Dupuis Cajun St Landry 49
Rt 2, Box 172a
Bunkie LA 71322
(318)8382493 Quilting

390 Landos*Gussie Cajun St Landry 49
Rt 2, Box 466
Church Point LA 70525
6684316 Quilting making

394 Latiolais*Albert Cajun St Martin 50
Rt 5, Box 366
Breaux Bridge LA 70517
(318)2282718 Boatbuilder--batteau, pirogues, miniatures

395 Latiolais*Tony Cajun St Martin 50
Rt 5, Box 1307
Breaux Bridge LA 70517
(318)2282963 Boatbuilder

400 Leblanc*Linda (Mrs) Cajun St Landry 49
204 Main Street
Sunset LA 70584
6684418 Quilting

406 Ledoux*Joseph E Cajun St Landry 49
440 West Ash Ave
Eunice LA 70535
(318)4573256 Saddlemaker & repairer and trains horses

407 Lefleur*Harry Cajun St Landry 49
PO Box 788
Eunice LA 70535
(318)4574300 Fiddler and cajun cooking

410 Leger*Jack Cajun St Landry 49
999 E. Sandoz
Opelousas LA 70570
(318)9488476 Accordionist (Cajun music)

437 Martin*Leroy Cajun Lafourche 29
Rt 1, Box 166-d
Galliano LA 70354
4757306 Cajun music

440 Matherne*Hilman J Cajun St Charles 45
304 Mimosa
Luling LA 70070
7852707 Duck carver

460 Menard*Davis Cajun St Landry
160 Credeur Rd
Sunset LA 70584
(318)6684360 Accordion player

461 Menard*Freddie Cajun St Landry
105 Dandurand St
Sunset LA 70584
Accordion player

478 Mouille*Margaret Nolan Dupre Cajun St Landry
Rt 1, Box 108
Opelousas LA 70570
(318)9426852 Quilter

481 Mouton*Theresa Afro-French St Martin
6718 Gov Mouton
St Martinville LA 70582
Burial wreath

487 Naquin*Nollie Cajun St Charles
Rt 1, Box 53
Des Allemands LA 70030
(504)7587919 Boat builder and duck carver

501 Ortego*Adner Cajun St Landry
Star Route, Box 31
Washington LA 70589
(318)8263872 Fiddler and fiddle maker

536 Picard*Nolton Cajun St Landry
1901 W Ash St
Eunice LA 70535
(318)4573997 Accordion builder

538 Pierre*Mary Martha Afro-French St Martin
1504 S Railroad St
St. Martinville LA 70582
Burial wreath maker

561 Richard*Felix C Cajun St Landry
Rt 2, Box 424
Church Point LA 70525
Plays traditional cajun music, accordion and g

564 Richard*Sterling Cajun St Landry
Rt 2, Box 424
Church Point LA 70525
Plays guitar and sings traditional Cajun songs

567 Riggs*Edmund Afro-French St Martin
613 Roosevelt
St. Martinville LA 70582
(318)3944604 Hoodoo dolls, sugar stones

577 Robinson (Sr)*Samson Ray Afro-French St Landry 49
Rt 6, Box 422x61
Opelousas LA 70570
(318)9424705 Basketmaking, weaving, rush bottoms

594 Savoy*Marc Cajun St Landry 49
PO Box 941 PO Box 6100
Eunice LA 70535
(318)4579563 Music and accordion maker

606 Serrette*Faren Cajun St Martin 50
PO Box 215
Cecilia LA 70521
(318)6676967 Musician (fiddler) and boatbuilder (batteau, skiff

607 Serrette*Milton French St Martin 50
PO Box 666
Henderson LA 70517
(318)2282981 Catfishing, crawfishing, boatbuilder and foodways

618 Simien*Terrance Afro-French St Landry 49
Rt 2, Box 281
Opelousas LA 70570
(318)5432314 Group "Mallet Playboys"

626 Smith*Preston Cajun St Landry 49
618 West Bertheaud
Opelousas LA 70570
(318)9488695 Plays accordion, fiddle, triangle

627 Soleau*Floyd Cajun St Landry 49

Lebeau LA 71345
(318)9392212 Wood carver

628 Soileau*Joseph Avie Cajun St Landry 49
Star Rt, Box 225b
Washington LA 70589
(318)8263396 Makes whiskey and cowhide seats

640 Sylvester*Ernest G Cajun St Landry 49
1390 Lee St
Opelousas LA 70570
(318)9422093 Accordion maker and player

643 Tate*Pearl D'Ary Cajun St Landry 49
Rt 5, Box 890
Opelousas LA 70570
(318)9425194 "Torchon" dolls

649 Thibodeaux*Donald Cajun St Landry 49
851 North 2nd St
Eunice LA 70535
(318)4571725 Accordion builder

672 Verret*Errol J Cajun St Martin 5
Rt 5 Box 206
Breaux Bridge LA 70517
(318)2282451 Accordion builder

735 Young*Allie Cajun St Landry 4
Rt 2, Box 539
Eunice LA 70535
(504)4326432 Musician/accordion

740 Zitzman*Phil Cajun St Charles 4
#2 Balboa
Luling LA 70070
7850143 Duck decoy carving

746 Badeaux*Henry Cajun St Charles 4
Star Rt Box 54
Des Allemands LA 70030
Boatbuilding---skiffs, joeboats, inland waters; c

749 Cheramie*Johnny Cajun Lafourche 2
217 W 161 St
Galliano LA 70354
504/632-2313 Models of traditional boats, carefully researche

750 Cheramie*Rodney Cajun Lafourche 2
Rt 1 Box 394a
Cut Off LA 70345
504/798-7996 Boatbuilding---shrimp trawlers, luggers, joe boat

752 Fillinich*Jack Yugoslav Lafourche 2
106 Ledet Ln
Golden Meadow LA 70357
504/475-7564 Boatbuilding---luggers, shrimp trawlers, Lafitte

753 Guidry*Russel & Kennith Cajun Lafourche 2
Rfd 468a
Lockport LA 70374
504/693-7186 Boatbuilding---trawlers, Lafitte skiffs, luggers

754 Kiff*Melvin Cajun Lafourche 2
6311 W Main St W 138th
Cut Off LA 70345
504/632-6267 Boatbuilding: trawlers, tugs; wood, metal, fibe

755 Rodrigue*Valcour Cajun Lafourche 2
119 N Main St
Lockport LA 70374
504/532-2053 Boatbuilder---pirogues, fresh-water skiffs

GRAND TOTALS

Parishes of:

St. Bernard
Point Coupee
Plaquemine
Orleans
St. Mary
Terrebonne
Vermillion

3 Acosta*Louise Isleno St Bernard
South Street Rt 1 Box 298
Port Sulphur LA 70083
(504)5642344 Quilting

6 Alba*Edward Anglo-Scotch-Irish Orleans
1542 Riviera Avenue
New Orleans LA 70122
(504)2888748 Duck decoy carving

9 Alix*Lydia Creole Orleans

New Orleans LA 00000
(504)8228243 Crochet hairpin, lace & storyteller

14 Alphonso*Cecile Isleno St Bernard
c/o Irvan Perez Rt 2 Box 54
Delacroix Island LA 70085
(504)6843753 Table covering (pano de mesa); bamboo shrimp ne

15 Alphonso*Martin Isleno St Bernard
c/o Irran Perez Rt. 2, Box 54
Poydras LA 00000
(504)6843753 Isleno Music

17 Anderson*Jules Afro-American Orleans

New Orleans LA 00000
(504)9445895 Spiritual Church leader/altar builder

31 Augustine*Theresa Creole Orleans
Treme Cul. Enrich.ct 2117 Ursuline St.
New Orleans LA 70117
(504)4866457 Storytelling and lace crochet

41 Bannock*Larry Afro-American Orleans
7934-36 Edniburgh
New Orleans LA 70125
(504)4884648 Chief of Golden Star Hunters

42 Barbarin (Jr)*Charles R Afro-French Orleans
2621 Touro Street
New Orleans LA 70119
(504)9455624 Bass drum player with "Young Tuxedo Brass Band"

43 Barbarin*Lucien Afro-French Orleans

New Orleans LA 00000
Tuba player with "Young Tuxedo Brass Band"

46 Barker*Danny Afro-French Orleans
1277 Sere Street
New Orleans LA 70122
(504)2837672 New Orleans jazz - plays guitar

47 Barnes*Keith Afro-American Orleans 36
7626 Stonewood
New Orleans LA 70128
(504)2428470 Sews Mardi Grás Indian costumes; White Cloud Hunt

49 Barth*Joseph German Orleans 36
P.o. Box 29404 Barth Brothers
New Orleans LA 70189
(504)2541794 Mardi Gras floats made of paper mache'

70 Billiot*Lawrence & Julius Houma Terrebonne 55
Box 105 Hooper Ln
Dulac LA 70353
Boatbuilder - Cypress shrimper

72 Billiot*Wencelous Houma Terrebonne 55
Rt. 1, Box 1116
Monegut LA 70377
(318)5946442 Cast netmaker

73 Billiot*Antoine Houma Terrebonne 55
c/o Box 100
Dulac LA 70353
(504)5632506 Palmetto brooms, blowguns, carves toy piroques, H

74 Billiot*Cyril Houma Terrebonne 55

Houma LA 00000
White cypress basket maker

75 Billiot*Florestine Houma Terrebonne 55
c/o 100
Dulac LA 70353
(504)5637483 Palmetto baskets

87 Boudreaux*Monk Creole Orleans 36
2509 Dryades Street
New Orleans LA 70113
(504)8970256 Mardi Gras Indian Beadwork

94 Breland*Clarinda Afro-American Orleans 36
Star Route Box 113
Jena LA 71342
(504)949494 Folk paintings -.muralist

103 Bruce*Vin Cajun Terrebonne 55

Houma LA 00000
Group - "Vin Bruce & the Acadians"

113 Cammarata*Maria Guzzardi Italian Orleans 36
6134 Pontchartrain
New Orleans LA 70124
(504)4862153 Seamstress, excellent cook & knowledge of Catholic

123 Cass*R Creole Orleans
2503 Dauphine #5
New Orleans LA 70117
(504)9484474 Jazz band for Tailgate Advertising

127 Catalon*Inez Creole Vermilion
813 N. Guidry
Kaplan LA 70548
(318)6438550 Singer of ballads, and storyteller

128 Catherine*Ed & Celia Cajun Vermilion
Rt 4 Box 1616
Abbeville LA 70510
(504)8933301 Acadian weaving

134 Chatters*Maynard Afro-American Orleans

New Orleans LA
Trombone player with Young Tuxedo Brass Band

135 Cheney*Lurline Afro-American Orleans
5305 Vicksburg St.
New Orleans LA 70124
Makes cornshuck dolls

158 Courteaux*Albertine Houma Terrebonne
Rt 3, Box 230
Monegut LA 70377
(504)5947564 Traiteur & herbs

165 Creasy*John Anglo-Scotch-Irish Orleans
126 S. Duprey
New Orleans LA 70119
(504)8215860 Nautical knots & boards

170 Currie*Beverly Afro-American Orleans
2904 Orleans
New Orleans LA
(504)4888521 Sews for Zulu members & "Wild Magnolias"

171 Cusimano*Marie Italian Orleans
8131 Nelson
New Orleans LA 70118
(504)8611357 St. Joseph's Altar

180 Darden*Lydia Chitimacha St Mary
PO Box 694
Charenton LA 70523
(318)9237325 Basketmaker (river cane)

181 Dartez*Abra Isleno Orleans
4811 Deanne St
New Orleans LA 70126
(504)2427367 Plays harmonica

103 Davis*Gregory Afro-American Orleans 36
6030 Marigny
New Orleans LA 70122
(504)2827660 Plays in "Dirty Dozens Brass Band" (jazz)

207 Dupre*Hartley Terrebonne 55
Rt 2, Box 146
Houma LA 70360
(504)8681376 Plays in group "Vin Bruce & the Acadians"

221 Fernandez*Frank Isleno St Bernard 44
Rt. 1, Box 439
St. Bernard LA 70085
(504)6763601 Isleno community leader and storyteller

234 Forcia*Natalie Afro-French Orleans 36
2808 Dante Street
New Orleans LA 70118
(504)8611182 Second line umbrellas

240 Fortier*Lucien French Orleans 36
2222 St. Ferdinand
New Orleans LA 70117
(504)9438561 Cooper

243 Frady*Mike Anglo-Scotch-Irish Orleans 36
850 Pontalba Street
New Orleans LA 70124
(504)4868809 Duck decoy carver

245 Franklin*Earnest Afro-American Orleans 36
3601 Texas Apt#317b
New Orleans LA 70114
(504)3666130 Mouth harp harmonica player

253 Gaillier*David L Afro-American Orleans 36
1570 N Roman St
New Orleans LA 70116
(504)9471639 Plays in Young Tuxedo Brass Band (saxophone player

261 Giger*Cheryl Cajun St Bernard 44
Room 305-courthouse
Chalmette LA 70043
(504)2718180 Cooking

262 Germaine*Fredia Afro-French Orleans 36
1541 Rocherblaze
New Orleans LA 70119
(504)9484456 Marching club

268 Gomez*Don Cajun Terrebonne 55
108 Kenny
Houma LA 70364
(504)8684825 Professional duck carver and artist

286 Guy*Antonio Afro-American Orleans
1720 Tennessee
New Orleans LA 70117
(504)9446198 Sews Mardi Grâs Indian costumes

290 Harden*George Afro-American Orleans
618 Hero
New Orleans LA 70116
(504)8211077 Mardi Gras Indians

300 Harrison*Loretta Creole Orleans
3417 Palmyra
New Orleans LA 70119
(504)4862504 Foodways-pralines

307 Hebert*Marie Creole Orleans
Treme Enrich. Center
New Orleans LA 00000
Makes lace and crochet

329 Hutchinson*Charles Creole Orleans
2110 Duels St
New Orleans LA 70119
(504)9450703 Bird and wildlife habitat carving

330 Hutchinson*Eric Creole Orleans
2110 Duels Street
New Orleans LA 70119
(504)9450703 Duck decoy carver

331 Hutcherson*Rudolf Cajun Terrebonne
118 Howard Avenue
Houma LA 70361
(504)8737004 Fur trapper and makes trawls

338 Jansen*Edwin C Other Orleans
306 Chartres
New Orleans LA 70130
Shop: Ye Olde Pipe Shoppe, est. 1868

339 Jeff (Sr)*Morris F X Afro-American Orleans
2221 Iberville
New Orleans LA 70114
(504)4886442 Zulu coconut

343 Johnson*Bernice Afro-French Orleans
1620 Simon Bolivar
New Orleans LA 70113
(504)5223956 Jazz parade decorations

344 Johnson*Atwood Magre Afro-American Orleans
3051 N. Miro St
New Orleans LA 70117
(504)9458509 Young Tuxedo Brass Band (trombonist/keyboards)

345 Johnson*Darryl Afro-American Orleans 36
910 N. Robertson St
New Orleans LA 70115
(504)8210354 New Orleans tap dancer

347 Johnson*Gerald Afro-American Orleans 36
1316 S. Dergenwald
New Orleans LA 70125
(504)8222108 Sews for marching club (fan, umbrella, banners)

355 Joseph*Clara Afro-American Orleans 36
7554 Avon Park Blvd.
New Orleans LA 70128
(504)2428307 Sewing; Mardi Gras clothes

356 Joseph*Pleasant Afro-American Orleans 36
2315 Washington Ave
New Orleans LA 70113
(504)8973087 Blues/piano

383 Lachin*Tommy Italian Orleans 36
618 Piety
New Orleans LA 70117
(504)9483533 Makes plaster medallions for ceilings

384 Lacoutour*Marcie Cajun Vermilion 57
Rt 4, Box 1616
Abbeville LA 70510
(318)8933301 Cajun and french ballads

388 Lagarde*Larry C Cajun Terrebonne 55
2124 A Hwy 308
Thibodaux LA 70301
5634328 Boat builder & furniture maker

399 Le*Trang Thanh Vietnamese Orleans 36
9750 W Wheaton Cir. Vietnam Nationals As
New Orleans LA 70127
(504)2464767 Folk dance group

401 Leblanc*Lou May S Cajun Vermilion 57
Rt 2, Box 212
Erath LA 70533
(318)6854437 The Boucherie

403 Lecoq*Arnold Joseph French Pte Coupee 39
Rt 1, Box 197
Morganza LA 70759
(504)6943450 Fur trapper & hunter

405 Ledet (Jr)*Leonard Cajun Terrebonne 55
1407 Brooke St
Houma LA 70363
8687646 Drummer in cajun band

409 Lee*Robert Afro-American Orleans
2038 Fourth Street
New Orleans LA 70113
(504)8991291 New Orleans marching club & good speaker

413 Leleux*Lionel Cajun Vermilion
Rt 1 Box 123
Kaplan LA 70548
(318)7831598 Fiddle making

417 Lirette*Merle & Claude Cajun Terrebonne
PO Box 225 Oleander
Chauvin LA 70344
(504)5942179 Cornshuck flowers decoys & Pirogues

421 Louis*Norles Afro-American Orleans
2629 Josephine St
New Orleans LA 70113
(504)5812282 Gospel music-"Zion Harmonizers"

422 Loup*Clarence French Orleans
6335 General Haig
New Orleans LA 70124
(504)4822040 Crab net & seine net maker

423 Loup*Marcella French Orleans
6335 General Haig
New Orleans LA 70124
(504)4822040 Crabnet knitting

429 Malus*Al French Orleans
627 Toulouse
New Orleans LA 70130
(504)5258385 Foodways

439 Mason*Isaac Afro-American Orleans
3719 Washington #24
New Orleans LA
(504)8229121 Tap dancing-movies

445 Mccarver*Herbert Afro-American Orleans
4528 Annunciation
New Orleans LA 70115
(504)8993535 Leader Pin Stripe Brass Band

449 Mcgowen*Glen & Jessie Afro-American Orleans
5421 Burgundy
New Orleans LA 70117
(504)9484714 Pies & soul food

459 Menard*D L Cajun Vermilion
Rt 1 Box 62
Erath LA 70533
(318)9375471 Plays guitar and sings# makes chairs

462 Menard*Lou Ella — Cajun — Vermilion — 57
Rt 1 Box
Erath LA 70533
(318)9375471 Cooking and weaving (chairs)

486 Naquin*Eloise — Houma — Terrebonne — 55
Rt 1, Box 80b
Monegut LA 70377
(504)5947912 Crafts

492 Nelson*James — Afro-American — Orleans — 36
1722 St Peter
New Orleans LA 70116
(504)9475022 Mardi Gras Indians - Cheyenne Hunters

512 Oubichon*Lionel — Afro-French — Orleans — 36
Mel's Turning Point 943 Claiborne
New Orleans LA 70116
Sews Mardi Gras Indian costumes

517 Parfait*Michael — Houma — Terrebonne — 55
Rt 1 Box 107
Dulac LA 70353
(504)5637172 Wood carver

518 Houma Indian Craft Coop — Houma — Terrebonne — 55
Dulac Community Ctr PO Box 101
Dulac LA 70353
Carves wood

521 Paulin*Ernest — Afro-American — Orleans — 36
2232 7th Street
New Orleans LA 70115
(504)8912107 Old time jazz ensemble "Doc Paulin's Dixieland Jaz

526 Perez*Irvan — Isleno — St Bernard — 44
609 Bayou Road
St. Bernard LA 70085
(504)6823181 Trapping, Duck decoys, and nets

527 Perez*Louise — Italian — St Bernard — 44
609 Bayou Road
St. Bernard LA 70085
(504)6823181 Cooking - Italian & Spanish

551 Quibodeaux*Elton — Cajun — Vermilion — 57
Rt 1, Box M40
Kaplan LA 70548
(318)6432360 Accordion builder

560 Ricard*Carmen R — Creole — Orleans — 36
4032 Buick St
New Orleans LA 70126
(504)9433716 Foodways

565 Richardson*Albert Afro-American Orleans
2115 Clio
New Orleans LA 70113
(504)4860470 Mardi Gras Indians

578 Roger*John Cajun St Bernard
2517 Lawrence Dr
Meraux LA 70075
2797554 Accordion maker and woodcarver

583 Ruffins*Kermit Afro-American Orleans
1419 Jourdan Avenue
New Orleans LA 70117
(504)9495248 Leader/Rebirth Brass Band

590 Sarignea*Ralph Isleno St Bernard
2034 Todd Dr
St. Bernard LA 70085
(504)6820468 Net making and paddle making

591 Louis*Savannah Afro-French Orleans
3124 Gravier St
New Orleans La 70119
(504)8218054 Black pinestraw basket maker

595 Schwartz*Janis & Harold Italian Orleans
7701 Edward Street
New Orleans LA 70126
(504)2411307 Foodways - Italian

629 Southall*Ollie Afro-American Orleans
1415 Conti St
New Orleans LA 70112
(504)5868767 Soul food

631 Speyrer*Randy Cajun Orleans
1324 Foucher,suite E
New Orleans LA 70115
(504)8990615 Cajun dancing

633 Stafford*Gregg Afro-American Orleans
1225 Marais Street
New Orleans LA 70116
(504)5295138 Coronet player with "Young Tuxedo Brass Band"

637 Stouff*Faye Chitimacha St Mary
Rt 2 Box 224
Jeneretta LA 70544
(318)9237547 Storyteller, basket weaver, and jewelry

644 Tatum*Ellyna Afro-American Orleans
1927 Lapeyrousu
New Orleans LA 70116
(504)9436167 Black urban music and jazz music

645 Taylor*Charles Afro-American Orleans 36
3713 Erato St
New Orleans LA 70125
(504)8210204 Sews Mardi Gras costumes

652 Thibodeaux*Waylon Cajun Terrebonne 55
3305 Stephanie St
Houma LA 70360
(318)8792689 Plays fiddle, drums, guitar and bass

654 Thomas*Ada Chitimacha St Mary 51
PO Box 311
Charenton LA 70523
(318)9234630 Basket weaving

662 Tillman*Mark (Rev) Anglo-Scotch-Irish Orleans 36
4223 Magazine St
New Orleans LA 70115
Shop: Divine Light Occult Shop(Witchcraft & voodo

664 Torregano*Joseph C Afro-French Orleans 36
5125 Desire Drive
New Orleans LA 70126
(504)2838666 Traditional New Orleans Jazz

689 Washington*Isidour Afro-American Orleans 36
3016 Andover Street
New Orleans LA 70121
(504)8335755 New Orleans blues and jazz

697 Webb*Bill Afro-American Orleans 36
6120 Urquhart Street
New Orleans LA 70117
(504)2712651 Guitar/blues

705 White*Helen F Afro-French Orleans 36
2808 Dante St
New Orleans LA 70118
(504)8611182 Flower maker

706 White*Michael G Afro-American Orleans 36
5019 So Liberty St
New Orleans LA 70115
(504)8957109 Traditional jazz clarinetist

714 Williams*Andrew Afro-American Orleans 36
1104 Nunez Street
Algiers LA 70114
(504)3613302 Gospel group - "Williams Singers"

719 Williams*Hugh Afro-American Orleans 36
1221 Tricou St
New Orleans LA 70117
(504)2776128 Walking stick carver

731 Wright(Jr)*Gustave Afro-American Orleans 3
934 N Miro Street
New Orleans LA 70119
(504)8216118 Drummer/saxophonist "Young Tuxedo Brass Band"

742 Franklin*Barbara Walker Afro-American Orleans 3
2135 Bienville Ave.
New Orleans LA 70112
(504)5235111 Rag dolls

747 Billiot*Julius Houma Terrebonne 5
Box 105 Hooper Ln
Dulac LA 70353
Boats & model boats--shrimp trawlers, Lafitte sk

748 Billiot*Joseph Houma Terrebonne 5
120 Hooper Ln
Dulac LA 70360
504/563-4831 Builds model boats, repairs trawlers, carves woo

GRAND TOTALS

SELECTED: 114 ENTRIES
OUT OF: 757 ENTRIES
CAPACITY: 850 ENTRIES

11:12:43

APPENDIX 7

Percentage of Population by Parishes having French as a Mother Tongue for Louisiana, 1970

Percentage of Population by Parishes having French as a Mother Tongue for Louisiana, 1970

Parishes	Total Population	Mother Tongue French	Percent
Louisiana	3,640,442	572,262	15.7
1. St. Martin	32,932	25,655	79.1
2. Evangeline	31,932	24,222	75.9
3. Vermilion	43,071	29,843	69.3
4. Lafourche	68,041	43,101	62.5
5. Acadia	52,109	27,845	53.4
6. Avoyelles	37,751	19,898	52.7
7. Lafayette	109,716	57,138	52.1
8. St. Landry	80,364	38,550	48.0
9. Jefferson Davis	29,554	14,049	47.5
10. Assuption	19,654	8,876	45.2
11. Iberia	57,397	25,216	43.9
12. Cameron	8,194	3,478	42.4
13. Terrebonne	76,049	29,953	39.4
14. St. James	19,733	5,686	28.8
15. Calcasieu	145,415	34,607	23.8
16. Allen	20,794	4,949	23.8
17. St. Charles	29,550	6,700	22.7
18. St. John	23,813	5,265	22.1
19. St. Mary	60,752	13,279	21.9
20. Pointe Coupee	22,002	4,468	20.3
21. Ascension	37,086	7,001	18.9
22. Plaquemine	25,225	4,736	18.8
23. Jefferson	337,568	45,769	13.6
24. Iberville	30,743	3,866	12.6

Percentage of Population by Parishes having French as a Mother Tongue for Louisiana, 1970 (cont.)

25.	St. Bernard	51,185	5,453	10.7
26.	West Baton Rouge	16,864	1,804	10.7
27.	Orleans	593,467	42,796	7.2
28.	Livingston	36,511	2,108	5,8
29.	East Baton Rouge	285,142	16,313	5.7
30.	Rapides	118,078	64,311	5.4
31.	St. Tammany	63,585	3,187	5.0
32.	Natchitoches	35,219	1,500	4.3
33.	Beauregard	22,872	657	2.9
34.	Vernon	53,794	1,065	2.0
35.	Tangipohoa	65,875	1,273	1.9
36.	East Feliciana	17,657	274	1.6
37.	West Feliciana	11,376	145	1.3
38.	Lincoln	33,800	387	1.1
39.	Grant	13,671	133	1.0
40.	Tensas	9,732	99	1.0
41.	Bossier	63,703	605	0.9
42.	Ouachita	115,387	922	0.8
43.	Caddo	230,184	1,655	0.7
44.	Washington	41,987	275	0.7
45.	St. Helena	9,937	69	0.7
46.	Concordia	22,578	103	0.5
47.	Sabina	18,638	88	0.5
48.	Winn	16,369	87	0.5
49.	Bienville	16,024	74	0.5
50.	Catahoula	11,769	61	0.5
51.	Webster	39,939	140	0.4
52.	Red River	9,226	41	0.4
53.	Franklin	23,946	46	0.3

Percentage of Population by Parishes having French as a Mother Tongue for Louisiana, 1970 (cont.)

54.	Jackson	15,963	53	0.3
55.	La Salle	13,295	43	0.3
56.	De Soto	22,764	47	0.2
57.	Richland	21,774	35	0.2
58.	West Carroll	13,028	21	0.2
59.	Morehouse	32,463	34	0.1
60.	Union	18,447	25	0.1
61.	Clairbourne	17,024	15	0.1
62.	Madison	15,065	19	0.1
63.	East Carroll	12,884	13	0.1
64.	Caldwell	9,354	0	0.0

Source: United States Bureau of the Census, 1970 Census of Population, General Social and Economic Characteristics, Louisiana,

APPENDIX 8

Directory of Louisiana's Archives

by: Friends of the Archives of Louisiana

DIRECTORY

OF

LOUISIANA'S ARCHIVES

PREPARED AND DISTRIBUTED BY

Friends of the Archives of Louisiana

INTRODUCTION

As researchers, we all need to know how to most efficiently locate the body of records that will answer the questions that we encounter. Sometimes the answers are best found in old newspapers or in civil or church records. Many times the answer lies in the records of some plantation or business, or in the papers of a benevolent organization. Sometimes we could find the required information in the diary of a relative or of a neighbor of our ancestor. But how do we find these assorted records? Who can we talk to about them?

This directory of Louisiana's archival depositories is an attempt to help in finding the answers we are seeking. A number of the archives--both public and private--agreed to allow Friends of the Archives of Louisiana to publish a listing of the institutions, along with names of people to contact regarding various subjects and a brief description of their collections and policies.

We hope that, with the help of this directory, you will be able to locate materials that will enhance your research possibilities and will answer some long-asked questions.

Because of personnel changes and because all of the institutions of the state are not yet included in this directory, we expect to issue an updated version in approximately two years. Please let us know if you feel there should be adjustments made in the format, or if you could use more or less information from the institutions in general.

Friends of the Archives of Louisiana
P. O. Box 51213
New Orleans, LA 70151-1213

Fall 1986 (Revised, May, 1987)

Institution	(Catholic) Diocese of Alexandria
Parent institution (if applicable)	
Mailing address	P. O. Box 7417 Alexandria, LA 71306-0417
Street address	4400 Gardner Highway Alexandria, LA 71303
Telephone number	(318) 445-2401
Collection interests	Catholic church parish records, history of church parishes in our diocese.
Archives staff members	Msgr. Julius G. Walle, Archivist Mrs. Beverly Walker, Archival Assistant

Institution	Division of Archives, Record Management and History (DARMH)
Parent institution (if applicable)	Department of State State of Louisiana
Mailing address	P. O. Box 94125 Baton Rouge, LA 70804-9125
Street address	1515 Choctaw Drive Baton Rouge, LA
Telephone number	(504) 342-5440
Collection interests	Louisiana public records and history; Civil War
Archives staff members	Dr. Donald J. Lemieux, Director and State Archivist Lewis M. Morris, Jr., Associate Director Lawrence D. Lynch, Archivist (head of Archives Section) Sandra Hotard, Archivist (staff supervision) Randall Perry, Archivist (collections processing, cataloguing) Richard Holloway, Clerk III (research assistant) Sheila M. Robinson, Administrative Assistant (exhibits and indexing) Tina Byers, Typist Clerk III (correspondence, filing, indexing) Yvonne Mack, Clerk III (archival microfilming) Doug Harrison, Conservator (head of conversation program) Theron Hinton, Historian (research, grants, budget)

BATON ROUGE

Institution	Louisiana and Lower Mississippi Valley Historical Collections
Parent institution (if applicable)	LSU Libraries
Mailing address	Hill Memorial Library Louisiana State University Baton Rouge, LA 70803-3300
Street address	Same
Telephone number	(504) 388-6551
Collection interests	History and culture of Louisiana and the Lower Mississippi Valley. History of Louisiana State University, in all formats.
Archives staff members	(Vacant), Head, LLMVH (administration) M. Stone Miller, Head, Manuscripts Collection (acquisition and processing) Lynn P. Roundtree, Head, Long Papers (modern political collections) Tom Price, Processing Archivist (technical processing) Gisela Lozada, Head, Reader Services (public services) Judy Bolton, Reader Services Associate (public services) Merna Whitley, Long Collection Associate (technical and public services)
Information supplied by:	Robert S. Martin, Assistant Director for Special Collections

BATON ROUGE

Institution	Archives Division
Parent institution (if applicable)	John B. Cade Library
Mailing address	Southern University Baton Rouge, LA 70813
Street address	Same
Telephone number	(504) 771-4990
Collection interests	Southern University, State of Louisiana, and United States; books, magazines, personal papers, school records and pictures.
Archives staff members	Mrs. Ledell Smith, Archivist
Information supplied by:	Mrs. Georgia W. Brown

EUNICE

Institution	LeDoux Library
Parent institution (if applicable)	LSU-Eunice
Mailing address	P. O. Box 1129 Eunice, LA 70535
Street address	
Telephone number	(318) 457-7311
Collection interests	Parishes of St. Landry, Acadia, and Evangeline; photographs, genealogical, civil, and church records
Archives staff members	James L. Forester, Director Anita Martino, Reference Susan Marshall, Reference

HAMMOND

Institution	Center for Regional Studies
Parent institution (if applicable)	Southeastern Louisiana University
Mailing address	Box 730, University Station Hammond, LA 70402
Street address	
Telephone number	(504) 549-2151
Collection interests	Any archival materials dealing with the Florida Parishes. Archives hold papers, rare books and a genealogy collection. Center specializes in collecting oral history tapes and transcripts, original and copy photographs and negatives.
Archives staff members	Dr. Joy J. Jackson, Director Lois Wagner, Secretary Elizabeth Seal, graduate assistant Ata Yesilyprak, graduate assistant Melanie Thigpen, student worker Victoria Fuselier, student worker

Institution	Archives and Manuscripts Dupre Library
Parent institution (if applicable)	University of Southwestern Louisiana
Mailing address	USL P. O. Box 40199 Lafayette, LA 70504
Street address	302 E. St. Mary Boulevard Lafayette, LA 70503
Telephone number	(318) 231-5702 or 231-6031
Collection interests	Acadiana, South Louisiana, USL; agriculture, horticulture, women's studies, colonial Louisiana, architecture, manuscripts, photographs, oral history
Archives staff members	Bruce Turner, Head Debbie Johnson, Archival Assistant Jean Schmidt, Louisiana Room Librarian

LAKE CHARLES

Institution	Archives Department Frazer Memorial Library
Parent institution (if applicable)	Mc Neese University
Mailing address	Lake Charles, LA 70609
Street address	
Telephone number	(318) 437-5734
Collection interests	University; historical manuscripts; collections pertaining to Southwest Louisiana
Archives staff members	Kathie Bordelon, Archivist

MORGAN CITY

Institution	Archives
Parent institution (if applicable)	City of Morgan City
Mailing address	Box 430 Morgan City, LA 70381
Street address	220 Everett Street Morgan City, LA 70380
Telephone number	(504) 385-4877
Collection interests	Manuscripts and records of the Atchafalaya Basin, with special attention to Morgan City and St. Mary Parish
Archives staff members	Mrs. Lela King Lehmann, volunteer director Mrs. Catherine B. Dilsaver, volunteer director Mrs. Cindy Thibodaux, contract worker Mrs. Beatrice Guarisco, contract worker Mrs. Lynda Businelle, contract worker

NATCHITOCHES

Institution	Cammie G. Henry Research Center
Parent institution (if applicable)	Eugene Watson Memorial Library
Mailing address	Northwestern State University Natchitoches, LA 71497
Street address	Same
Telephone number	(318) 357-4585
Collection interests	Any materials relating to Natchitoches parish; includes manuscripts, rare books, photographs, newspapers and genealogical material.
Archives staff members	Carol Wells, Archivist Mildred Lee, Librarian I (state publications and Louisiana collection)

...ution	Louisiana Division
Parent institution (if applicable)	New Orleans Public Library
Mailing address	219 Loyola Avenue New Orleans, LA 70140
Street address	Same
Telephone number	(504) 596-2610
Collection interests	Records (manuscript, printed, audio/visual, etc.) of the municipal government of New Orleans and other government agencies in the New Orleans metropolitan area. Also non-governmental documents, in all formats, relating to the New Orleans area and state of Louisiana in general. Materials offered for donation that do not fit in with the existing collection may be referred to other more appropriate agencies.
Archives staff members	Collin B. Hamer, Jr., Division Head and City Archivist Wayne M. Everard, Archivist (appraisal, arrangement and description of collections; reference) Jean M. Jones, State Documents Librarian Patricia A. Green, Library Associate (curator of photograph collection; reference) Cheryl M. Payne, Library Associate Ernest J. Brin, Librarian Cheryl A. Picou, Clerk Gail L. Green, Clerk

NEW ORLEANS

Institution	Manuscripts Section
Parent institution (if applicable)	Howard-Tilton Library
Mailing address	Tulane University New Orleans, LA 70118
Street address	Same
Telephone number	(504) 865-5685
Collection interests	Papers dealing with New Orleans, Louisiana, the Mississippi Valley and the Gulf South; 19th and 20th century politics, business literature, religious organization, Jewish studies, river transportation and commerce, social and civic agencies, the Civil War and colonial Louisiana.
Archives staff members	Wilbur E. Meneray, Head Guillermo Nanez Falcon, Manuscripts Librarian Mary L. LeBlanc, Secretary Helen R. Burkes, Manuscripts Cataloguer Joan G. Caldwell, Manuscripts Cataloguer Sue M. Woodward, Manuscripts Cataloguer

NEW ORLEANS

Institution	Amistad Research Center
Parent institution (if applicable)	
Mailing address	Tilton Hall Tulane University New Orleans, LA. 70118
Street address	Same
Telephone number	(504) 865-5535
Collection interests	Ethnic minorities, race relations, civil rights; manuscripts, books and other printed items, microform, photographs, original works of art.
Archives staff members	Clifton H. Johnson, Executive Director Florence E. Borders, Reference Archivist Lester G. Sullivan, Archivist Kenneth L. Coleman, Assistant Archivist Ulysses Ricard, Assistant Archivist (serials and clippings file) Emanuella Spencer, Archives Assistant Grant Spradling, Art Administrator David Driskell, Art Curator Venola Jones, Catalog Librarian Alvery Rodney, Administrative Secretary

NEW ORLEANS

Institution	Manuscripts Division The Historic New Orleans Collection
Parent institution (if applicable)	
Mailing address	533 Royal Street New Orleans, LA 70130
Street address	Same
Telephone number	(504) 523-4662
Collection interests	Manuscripts, both original and in microform, related to the history of New Orleans and Louisiana from earliest settlement to the present day.
Archives staff members	Ralph Draughon, Curator of Manuscripts and Archivist Alfred Lemmon, Reference Archivist and Head of Reader Services Catherine C. Kahn, Registrar Taronda Spencer, Cataloger Angelita Rosal, Assistant Registrar Don Gaylord, Manuscripts Assistant

NEW ORLEANS

Institution	Latin American Library
Parent institution (if applicable)	Howard-Tilton Library
Mailing address	Tulane University New Orleans, LA 70118
Street address	Same
Telephone number	(504) 865-5643
Collection interests	Manuscripts and photographs of Latin America, especially Mexico and Central America; includes United States relations with Latin American nations.
Archives staff members	Thomas Niehaus, Head Ruth Olivera, Manuscripts

NEW ORLEANS

Institution	Department of Archives and Manuscripts/Special Collections
Parent institution (if applicable)	Earl K. Long Library
Mailing address	University of New Orleans Lake Front New Orleans, LA 70148
Street address	Same
Telephone number	(504) 286-7273 or 286-6543
Collection interests	New Orleans and Louisiana materials; labor unions, ethnic groups, legal recourse (including Louisiana State Supreme Court records), Chamber of Commerce, Orleans Parish School Board, Bureau of Governmental Research.
Archives staff members	D. Clive Hardy, Archivist, Head of Department Beatrice R. Owsley, Associate Archivist (Marcus Christian Collection and Orleans Parish School Board records) Raymond O. Nussbaum, Associate Archivist (Chamber of Commerce and Bureau of Governmental Research) Marie Windell, Associate Archivist (Louisiana State Supreme Court records)

Institution	Louisiana Historical Center
Parent institution (if applicable)	Louisiana State Museum
Mailing address	P. O. Box 2458 New Orleans, LA 70176
Street address	400 Esplanade Avenue New Orleans, LA 70116
Telephone number	(504) 568-6968
Collection interests	Louisiana history; manuscripts, maps, rare books
Archives staff members	Edward F. Haas, Director Donald Marquis, Curator, Jazz Archives

Institution	University Archives
Parent institution (if applicable)	Loyola University of New Orleans
Mailing address	Box 198, Loyola University New Orleans, LA 70118
Street address	6363 St. Charles Avenue New Orleans, LA 70118
Telephone number	(504) 865-3346
Collection interests	Jesuitica, church history, history of the Mississippi Valley, University Archives
Archives staff members	Art Carpenter, Archivist
Information supplied by:	Mary Lee Sweat, Librarian

NEW ORLEANS

Institution	University Archives
Parent institution (if applicable)	Tulane University
Mailing address	Howard-Tilton Library Tulane University New Orleans, LA 70118
Street address	Same
Telephone number	(504) 865-5891
Collection interests	Official and unofficial records of Tulane University
Archives staff members	(Vacant), University Archivist Linda Poe, Assistant University Archivist

RUSTON

Institution	Archives
Parent institution (if applicable)	Prescott Memorial Library
Mailing address	Louisiana Tech University Ruston, LA 71272
Street address	Same
Telephone number	(318) 257-2577
Collection interests	Ruston, Lincoln Parish, North Louisiana, and Louisiana Tech University
Archives staff members	(Vacant), Archivist
Information supplied by:	Jacqueline M. Vidrine

SHREVEPORT

Institution	Archives
Parent institution (if applicable)	LSU-Shreveport
Mailing address	8515 Youree Drive Shreveport, LA 71115
Street address	Same
Telephone number	(318) 797-5226
Collection interests	History of Shreveport and surrounding area, including Caddo, Bossier, Webster and Desoto Parishes, and Ark-La-Tex area in general.
Archives staff members	Patricia L. Meador, Archivist/Associate Librarian Laura Street, Assistant Librarian Valerie Hernandez, Assistant Librarian

THIBODAUX

Institution	Archives
Parent institution (if applicable)	Nicholls State University
Mailing address	P. O. Box 2028, NSU Thibodaux, LA 70310
Street address	
Telephone number	(504) 446-8111, Ext. 401
Collection interests	South-Central Louisiana; personal, business and agricultural papers; photographs, audio and video recordings of the region and its inhabitants; official NSU archives; official archives of Senator Allen J. Ellender; special emphasis on Cajuns, Creoles and Blacks in Louisiana.
Archives staff members	Michael James Foret, University Archivist and Instructor Various part-time student aides

Additional copies of this Directory may be ordered, for $1.00 each postpaid, from:

FRIENDS OF THE ARCHIVES OF LOUISIANA
P. O. Box 51213
New Orleans, LA 70151—1213

APPENDIX 9

General Information: The Historic New Orleans Collection

THE HISTORIC NEW ORLEANS COLLECTION
KEMPER AND LEILA WILLIAMS FOUNDATION
533 Royal Street • New Orleans, Louisiana 70130 • Cable: THNOC • (504) 523-4662

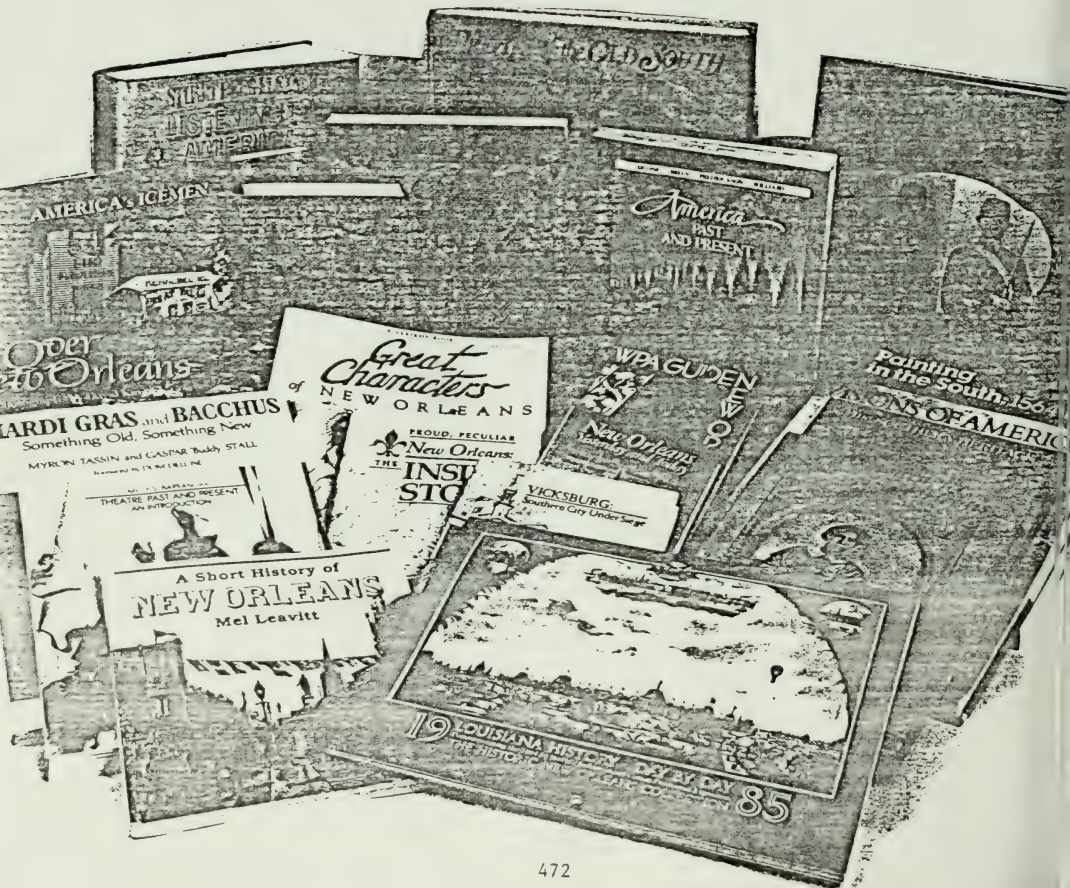
RESEARCHING PICTURES FOR PUBLICATIONS, USING THE HISTORIC NEW ORLEANS COLLECTION

>DESCRIPTION OF THE HOLDINGS OF THE CURATORIAL DEPARTMENT AND ITS RICHARD KOCH READING ROOM

>OUR USAGE ARRANGEMENTS

>CATEGORIES REPRESENTING THE ARRANGEMENTS OF PICTORIAL RESEARCH MATERIAL

>CURRENT PHOTODUPLICATION PRICE LIST



The Historic New Orleans Collection's facilities are open to the public, no appointments are needed, and there is no charge for research assistance. There are three research divisions: Library, Manuscripts, and Curatorial. In Curatorial are housed three kinds of pictorial material:

1. original works of art -oils, watercolors, artists' sketchbooks, architects renderings, manuscript maps, plans, etc.
2. prints -wood engravings which illustrated 19th century newspapers, photographs, maps, color reproductions, postcards, menus, pictorial guidebooks,etc.
3. reproduced images, many of which refer to originals in other institutions, collected here for the convenience of researchers. Particularly valuable are images from the Notarial Archives, indexed by District and Square, and items from the colonial records in Spain and France.

We also care for three-dimensional objects, and the furnishings of the historic Williams Residence.

Departmental staff include a Chief Curator, three Curators, Associate Curator (in charge of the Richard Koch Reading Room and photoduplication for research patrons), two Curatorial Assistants and a Chief Cataloger, with two Catalogers. Two full time photographers, one off premises for archival printing, one in-house Chief of Photography, with two part time assistants, work with research areas to provide a full range of copy services for research patrons.

Curatorial's holdings currently are about 150,000 - 200,000 items, predominately works on paper. One to two thousand new acquisitions are added yearly, the majority in this department by donation, though we do purchase from dealers, individuals, and at auction when needed.

Pictorial material is arranged into 40 Research Categories (see attached lists) Currently there are about 100 in-person researchers, and about 200-300 phone and written inquiries monthly. Since the Richard Koch Reading Room was established for picture researchers, over 100 books, and more than 500 newspapers, magazines, video, television, and other uses, have used our images, in these four years. Response to written and phone requests usually is within a day or two; photoduplication requests take two-three weeks to process, but Rush services are available. A standard price list for prints, and regulations regarding use of our images, are enclosed.

Of the total number of items in the picture collection (Curatorial), approximately half - 100,000 - are photographic. Due to the size of some collections, seven groups of material are segregated by the photographer. The majority are inter-filed within the general pictorial categories.

The photographic holdings encompass examples ranging from daguerrotype portraits of the 1840's, to modern color prints of the 1980's. Emphasis is placed on images which contain information on the architecture, events, and culture of New Orleans and Louisiana, rather than portrait subjects.

Important holdings include the definitive collection of prints and negatives by Clarence John Laughlin(active between 1930's -1984), as well as correspondence and other supporting data; the commercial work of the Charles L. Franck Studio (ca. 1915-1955); the photographs of Stuart M. Lynn (ca. 1940-1960); aerial photographs of the region by Sam R. Sutton (ca. 1950--980); the work of the Daniel S. Leyrer Studio (ca. 1928-1968); the negatives of Eugene Delacroix (ca. 1930-1950); and thirty photographs of ante-bellum New Orleans by J. Dearborn Edwards (ca. 1857-1860).

The Collection owns representative work by Arnold Genthe, Walker Evans, Francis Benjamin Johnston, Doris Ulmann, Elemore M. Morgan, Michael P. Smith, Christopher West, and Stephanie Dinkins. The Collection has commissioned a project of approximately 300-500 photographs from Michael A. Smith, to be completed in the summer of 1986, with an exhibition in October, 1986.

Adjunct collections include composite phographic elevations of buildings in the New Orleans Historic Warehouse District, and slides of the same area, by Alan Karchmer; 16mm films of Mardi Gras balls and parades(ca. 1950-1980); films about the Louisiana cypress industry(ca. 1938); and a growing collection of videotape recordings in various formats that use images from the Collection' holdings.

Other important photographic holdings not housed with the pictorial collections are those in family papers in the Manuscript Division, notably the Trist Wood Collection, and the Tobin Family papers; the photographic inventory of buildings in the Vieux Carre Survey (mid 1960's, updated late 1970's), housed in over 100 ring-bound volumes in the Collection's Research Library; and the New Orleans Cemetery Inventory, a photographic survey of each tomb in nine major cemeteries, accompanied by transcriptions of inscriptions and cross-indexed by names, country of origin, and artisans constructing the tomb, for a total 42,000 individuals, which is housed in the Manuscript Divisio

Additionally, the Collection is authorized to reproduce images from negatives used in compiling five of the six volumes of New Orleans Architecture, publishe by Friends of the Cabildo, and those from Louisiana Portraits, compiled by the National Society of the Colonial Dames. Reproductions of the watercolor drawing of buildings and properties sold at auction, housed in the Notarial Archives in New Orleans, are also available at the Collection.

Photographs, and other pictorial materials, are stored in a closed stack area, with temperature and humidity controls and Halon fire protection. Research requests are serviced by staff from the adjacent Richard Koch Reading Room, either by image subject, or by artist name, or by time period. Accessioned material is always handled wearing white cotton or nylon gloves (provided by the Collection), and researchers read rules governing use of the collections prior to beginning research. Items viewed by researchers are housed in enclosures that best suit the format of those items: mylar sleeves, acid free folders, or mats, in document cases or solander-style boxes, and for large items, in map/print drawers.

Soon to be on-line is a cold storage vault for photographic material, including original film negatives on nitrate and safety bases, and color print materials. Sections of the vault will be maintained at 0° and at 30° F, and at relative humidity levels of 30% in each chamber. A conservation lab for works on paper, etc. has been constructed, and a search committee to locate a conservator will be formed in 1986-7.

Although not fully cataloged by item, the pictorial holding are accessible to researchers following the acquisition and registration process, during which preliminary worksheets are completed, accession records photographs are made, and an item is housed properly. Some items are additionally added to indexes, most are stored by the category of the image, and some collections have aids created by either the artist/photographer, or by the original collector/donor. Many collections management functions will shortly be automated with a Hewlett-Packard 3000 series 42 minicomputer, using the MINISIS database system; subject access to visual content of images will be streamlined by implementation of PIX, introduced within the Historic New Orleans Collection, during 1986.

THE HISTORIC NEW ORLEANS COLLECTION
533 Royal Street, New Orleans, Louisiana 70130 • (504) 523-4662

FACT SHEET

The Historic New Orleans Collection was established in 1966 by General and Mrs. L. Kemper Williams, private collectors of Louisiana material, in order to keep their collection intact and available for research and exhibition to the public. Housed in a complex of historic buildings in the French Quarter, the Collection is a research center and museum, which includes the Williams Gallery for changing exhibitions; several permanent galleries illustrating the history of the city, state, and Gulf South; a house museum; and a gift shop. The research facilities consist of the manuscripts division, the library, and the curatorial division, each with a reading room for researchers.

1. RESEARCH FIELDS

The major research fields are colonial Louisiana, Louisiana Purchase, Battle of New Orleans, Civil War, Mississippi river life, cartography, transportation, plantations, Louisiana artists, architecture, French Quarter, Mardi Gras.

The holdings comprise approximately 12,000 volumes, 7,000 pamphlets, 5,700 linear feet of documents and manuscripts, a microfilm collection, and approximately 200,000 photographs, prints, drawings, and paintings. The collections reflect aspects of the history and culture of the Gulf South, Louisiana, and New Orleans.

2. SELECTED COLLECTIONS

Maps from the 16th century through the 20th century
Clarence John Laughlin photographs
Commercial photographs by Charles L. Franck, Stuart M. Lynn, Sam R. Sutton, and Daniel S. Leyrer
Pre-Civil War photographs by J. D. Edwards
Michael A. Smith photographs of New Orleans in the 1980s
Alfred R. Waud drawings
Josephine Crawford paintings and drawings
Morris Henry Hobbs engravings
Jules Lion lithographs
Charles Reinike watercolors
Ellsworth Woodward and William Woodward paintings
Designs of Mardi Gras costumes and floats
Boyd Cruise watercolors
James Gallier, Sr. and Jr., architectural drawings
Vieux Carré Survey
Pierre Clément de Laussat Papers
Records of black troops in Louisiana during the Civil War
Performing arts collection
Sheet music collection
German community records
Survey of historic New Orleans cemeteries
Land survey books from the 19th century
Chinese porcelain and 18th- and 19th-century furniture in the Williams residence

Microforms:
City directories
Louisiana documents from the National Archives
Louisiana material from the French National Archives and the Archives of the Indies of Spain
Sanborn Fire Insurance Maps
New Orleans newspapers
Historic American Buildings Survey

3. MATERIALS COLLECTED

Maps, drawings, paintings, prints, architectural drawings, photographs, manuscripts, broadsides, microfilm, books, pamphlets, and three-dimensional objects.

4. USE OF FACILITIES	Annual average: 7,800 researchers, 6,000 tours, and 30,000 visitors to the Williams Gallery.
5. PHOTOGRAPHY	Copy service at varying costs are available for researchers. Charge of 25 cents per page for photocopies and microfilm and computer printouts. Researchers must use in-house photographic facilities.
6. EXHIBITIONS	2-3 exhibitions a year. Past exhibitions include *The Roast of the Town*, *The Changing Face of Canal Street*, *Crescent City Silver*, *Louisiana Alphabet*, and *Other Ghosts Along the Mississippi*.
7. ACTIVITIES	Guided tours, gallery talks, docent program, temporary exhibitions, speakers bureau, publishing, seminars, and audiovisual material available for students.
8. PUBLICATIONS	Periodicals: *The Historic New Orleans Collection Newsletter*; *Manuscripts Division Update* Pamphlets: *Guide to Research at the Historic New Orleans Collection*; *Preservation Guide 1: Family Papers*; *Preservation Guide 2: Photographs*; *Preservation Guide 3: Paintings*; *The Vieux Carré Survey*; *This Country of Louisiana: A Tricentennial Bibliography of Selected Material about La Salle at the Historic New Orleans Collection* Books: *Encyclopaedia of New Orleans Artists, 1718-1918*; *Southern Travels: Journal of John H. B. Latrobe, 1834*; *Signor Faranta's Iron Theatre*; *Nelly Custis Lewis's Housekeeping Book*; *Vicksburg: Southern City Under Siege*; *Jacques Philippe Villeré: First Native-Born Governor of Louisiana*; *Tribute to Don Bernardo de Galvez*; *Observations on the Colony of Louisiana from 1796 to 1802*; *Memoirs of My Life: Pierre Clement de Laussat*; *Boyd Cruise*; *The First Constitution of the State of Louisiana*; *Evidence of the Past: Primary Sources for Louisiana History* Catalogues: *The Waters of America*; *Music in the Street*; *Bound to Please: Selected Rare Books about Louisiana from the Historic New Orleans Collection*; *Orleans Gallery: The Founders*; *Charles H. Reinike: Louisiana Watercolors from 1935-1952*; *Crescent City Silver*; *Alfred R. Waud: Special Artist on Assignment*; *Degrees of Discovery: From New World to New Orleans* (out of print); *The World's Industrial and Cotton Centennial Exposition* (out of print); and *Louisiana Alphabet Address Book*
9. OTHER FACILITIES	Renovated complex of three warehouses designed by James Gallier, Sr., located on Tchoupitoulas Street; provides curatorial and archival storage areas, a film vault, and conservation facilities.
10. FINANCES	The Historic New Orleans Collection is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation.
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APPENDIX 10

Partial Listing: Bonjour/Bon Matin Series

by: Randall Labry

Bon Matin et Bonjour Master File Log

Master File #1

000 Boucherie #1 (#:35) Harris Galliano

120 Boucherie #2 (5:48) Walter Guidry

235 Boucherie #3 (5:43) Mrs. Bessy Rousse

330 Boucherie #4 (5:46) Mrs. Alzina Toups

415 Boucherie #5 (4:05) Music - Hit or Miss Histoire: Boucherie. David et Alzina Toups, au Galliano. Harris Galliano et Walter Guidry renommés pour les gratons. Mrs. Bessy Rousse, une amie de Alzina Toups, l'auteur du livre de recettes Cajun's JoY. Le groupe de musique "Hit or Miss," orchestre local.

Master File #2

000 Joe Billiot #1 (5:50)

136 Joe Billiot #2 (6:25)

249 Jessie Guidry (6:07)

346 David Cheramie (6:21)

435 Marie Anne Raynaut (4:40)

Histoire: Mr. Joe Billiot indien de la tribu des Houmas eplique la situation des indiens quand il était jeune. Jessie Guidry, representant local, representant au niveau de l'état. David Cheramie et Marie Anne Raynaut: jeune homme du Bayou Lafourche qui a été étudier en France et jeune française.

Master File #3

000 Cajun Opry #5 (5:00)

131 Cajun Opry #6 (6:00)

250 Cajun Opry #7 (6:00)

Histoire: Le Cajun outdoor opry prend place 2 fois par année dans le parc du Grand Bois à Houma dans la paroisse de Terrebonne, et c'est de la musique cajunne, blue grass et country.

Master File #4

000 Cajun Monologue #2 (12:30) "Hallo Cher, Grandma's Fine"

270 Cajun Monologue #3 (9:25) "Quatorze et Quatorze"

411 Gus Griffin #1 (5:54)

Histoire: Monologues cajuns presentés par le Théàtre 'Cadien de Lafayette. Une grand mére parle du manque de communications qu'elle a avec ses petits enfants qui ne parlent pas le français, et elle ne parle pas l'anglais, ou l'americain. "Quatorze et Quatorze": Un homme parle de sa vie à la mer et comment il vient à manquer la graduation de son garçon parce qu'il faut qu'il remplace quelqu'un dans le champs d'huile. Mr. Gus Griffin est un faiseur d'épervier.

Master File #5

000 Gus Griffin #2 (5:50)

149 Lagniappe Singers (5:30)

255 Louis Pitre (Trappers) #1 (6:20)

365 Louis Pitre (trappers) #2 (5:50)

440 Candyland Interview (6:00)

Histoire: Deuxième partie de l'entrevue avec Mr. Griffin, faiseur d'épervier. Les chanteurs de Lagniappe, un groupe de chanteurs de Chauvin qui chantent en français cajuns. Mr. Louis Pitre, un trappeur de Galliano, qui toute sa vie a vecu de la peche mais surtout de la trappe. Candyland, au lieu de faire un arbre de Noel, garnissent une table de bonbons et biscuits et toute chose de doux et sucre, et après que les Fêtes sont passées invitent les enfants du voisinage à manger tous ces bonbons.

Master File #6

000 Lester Sings (7:30)

185 Lester Sings Again (6:10)

295 Lester Sings Yet Again (6:20)

390 Lester Sings One More (6:10)

Histoire: Lester Lebreton, jeune canadien de Nouveau Brunswick qui demeure maintenant sur le Bayou Lafourche et qui vient de temps en temps nous faire un peu de musique en français.

Master File #7

000 Toups Interview #1 (6:00)

152 Toups Interview #2 ##:45)

243 Senior Citizens #1 (Crosby) (4:10)

315 Senior Citizens #2 (Lecompte) (3:55)

375 Senior Citizens #3 (Santa) (3:48)

430 Senior Citizens #4 (Toups) (5:48)

Histoire: Une entrevue avec Mrs. Alzina toups, l'auteur du livre de recette Cajun Joy qui nous montre la cuisine acadienne. Entrevues avec quelques residents de la maison "South Lafourche Nursing Home" au Cut Off # l'occasion de Noel.

Master File #8

000 Senior Citizens #5 (Terrebonne) (4:05)

108 Senior Citizens #6 (loupe) (4:32)

205 Senior Citizens #7 (Callais # Music) (3:50)

275 Hunters (5:00)

375 Wives (4:00)

414 Nutria Nutrition (5:35)

Histoire: La suite de nos entrevues avec des residents du "South Lafourche Nursing Home." Hunters: Mme Alzina Toups et son mari David nous avaient invité à leur rendre visite à leur camp à l'Eau Bleue, très jolie place très sauvage, et ça joue au carte et ça mange et ça pêche et chasse. Une bonne partie avec les invites de M. et Mme. David Toups. Nutria Nutrition: Mr. Gaspard, qui élève les nutria et qui nous dit que bien sur les peaux ont de la valeur mais aussi quela viande est très bonne et nutritive.

Master File #9

000 Manuel Toups #1 (5:40)

142 Manuel Toups #2 (5:55)

250 Manuel Toups #3 (5:25)

334 Manuel Toups #4 (6:05)

417. Velma Duet #1 (5:30)

Histoire: Mr. Manuel Toups est une légende ici au Bayou Lafourche; il est connu tout partout dans le monde, sans jamais avoir voyager; mais il est connu parce que sa photo a été mise dans tous les bars même en écosse et en Angleterre; ce sont des hommes qui partaient travailler en Europe, et qui venaient du bayou et qui ammenaient la photo de Mr. Manuel Toups, qui a été nommé "L'Ambassadeur du Rire en Louisiane." Il a sa photo aussi au Canada. Il était le proprietaire du "Hubba Hubba" au Galliano pour des années, mais depuis trois ans il est à sa pension. Mr. Manuel a maintenant 75 ans. Il est raconteur d'histoire. Il a même fait un disque.

Velma Duet: Historienne, vieilles traditions du Mardi Gras et du carême et aussi l'origination du nom de quelques unes de nos villes des alentours. Native et residente du Galliano.

Master File #10

000 Velma Duet #2 (5:40)

142 Velma Duet #3 (5:42)

250 Velma Duet #4 (5:30)

340 Velma Duet #5 (6:00)

423 Velma Duet #6 (6:15)

Histoire: Suite des entrevues avec Velma Duet.

Master File #11

000 Bus Tour #1 (4:57)

127 Bus Tour #2 (4:00)

208 Bus Tour #3 (5:17)

300 Bus Tour #4 (4:19)

366 Bus Tour #5 (5:20)

Histoire: Bus tour est organisé à chaque année pour promouvoir le "Cajun Festival au Galliano." On part à 7:00 le matin pour aller dans differentes grandes villes de la Louisiane habituellement Baton Rouge, Lafayette, Lockport, Thibodaux, Houma, la Nouvelle Orleans; on arréte dans toutes ces villes; on danse; on chante et on annonce que le "Cajun Festival" va prendre place telle date au Galliano et on invite tout le monde à venir nous visiter. A chaque année au mois de Juin.

Master File #12

000 Bus Tour #6 (6:03) (GOVERNOR) (Dave Treen)

154 Bernard Foulquier (6:22)

268 Robinson Guidry #1 (5:35)

354 Robinson Guidry #2 (4:30)

Histoire: A la capitale en parlant au gouverneur, Mr. Dave Treen. Mr. Bernard Foulquier, journaliste de France Inter--impressions sur les cajuns de la Louisiane. Mr. Robinson Guidry, artisan du Galliano, bateau donné pour "Le Bull Club Fair, la foire de l'église.

Master File #13

002 Lagniappe #1 (#:05)

177 Lagniappe #2 (6:32)

Lafayette #1 (5:04)

Lafayette #2 (7:48)

Lafayette #3 (4:43

Lafayette #4 (6:3g)

Histoire: Les chanteurs de Lagniappe, chanteurs de Chauvin dont le leader du groupe est le curé du village. Lagniappe on the Bayou Fair.

Lafayette: La musique acadienne, québecoise et française. Festival de musique acadienne.

Master File #14

002 Lafayette #5 (4:20)

120 Lafayette #6 (4:30)

209 Lafayette #7 (#:00)

325 Lafayette #8 (8:10) int/Music

439 French Food Fest #1 Interview (3:35)

485 French Food Festival #2 (6:00) InterviewMike Cuneo

Histoire: La suite de la musique de Lafayette, entrevues et musique. French food festival: foire à Larose.

Master File #15

15 Linda Autin #1 (5:48) Out of Date

Trooper Greg Whitney #1 (6:00)

Trooper Greg Whitney #2 (6:20)

Norris R. #9 (7;52)

Alzina Toups #1 (7:20)

Histoire: Linda Autin (Women in the Mainstreat), rapport à L'Exposition Mondiale de la Nouvelle Orleans. Norris Rousse, suite d'une .série M.F. #32, Mr. Norris Rousse, historien qui est à étudier actuellement au Nouveau Brunswick avec une bourse du Codofil. Greg Whitney, State Trooper de la Louisiane parle des soins à prendre à la veille de Noel sur les routes, et surtout ne pas conduire en boisson. Alzina Toups, auteur et cuisinère acadienne avec une autre de ses recettes.

Master File #16

Wade Bernard (7:30)

Alzina Toups #1 (5:55)

Alzina Toups #2 (5:30)

Alzina #oups #3 (6:10)

Histoire: Wade Bernard, chanteur d'en bas du bayou, qui a été essayer une carriè re à Nashville, parle de sa carrière. Alzina Toups, la cuisinière.

Master File #17

Grand Bois #1 (6:00)

mussique

Grand Bois #2 (5:00)

Norris Rousse #1 (6:00)

Norris Rousse #2 (5:45)

Norris Rousse #3 (5:50)

Norris Rousse #4 (5:05)

Histoire: Festival "Cajun Outdoor Opry" dans le grand bois à Houma dans la paroisse de Terrebonne. Musique Cajun, blue grass et country and western. Norris Rousse: Norris Rousse, historien du Galliano, parle des noms, de généalogie, et aussi d'histoire et sur tout de l'ouragan de la Chenière en 1893.

Master File #18

Laurent Myre (5:25)

Vicki Cappel (4:58)

Cox Cable Mardi Gras à Mamou (6:30)

Histoire: Laurent Myre: de Montreal, ses impressions sur sa visite en

Louisiane et spécialement au Bayou Lafourche. Vicki Cappel: des sequenses à Mamou sur un Mardi Gras bien spécial.

Master File #19

Carlota Toups #1 (5:52)

Carlota Toups #2 (7:27)

Carlota Toups #3 (5:55)

Carlota Toups #4 (4:50)

Daize Cheramie #1 (8:25)

Daize Cheramie #2 (7:54)

Daize Cheramie #3 (2:00)

Histoire: Daize Cheramie: le dernier survivant à avoir vecu durant l'ouragan de la Chenière qui a pris place en 1893 près de la Grand Isle parle de ce triste évènement. Carlota Tou ps: une classe d'exercices, surtout des exercices et de la musique.

Master File #20

Cajun Monologues

"Ma Vieille maison" (7:02) Vieille femme qui ne veut pas quitter sa maison

"Allo, Cher, Grama's Fine" (13:00)

"Quatorze et Quatorze" (9:20)

Histoire: Monologues presentés par le Théàtre 'Cadien de Lafayette.

Master File #21

Carlota Toups #5 (4:52)

Carlota Toups #6 (3:57)

Carlota Toups #7 (4:00)

Carlota Toups #8 (4:15)

Carlota Toups #9 (3:55)

Alzina Toups #1 (6:00)

Alzina Toups #2 (5:30)

Alzina Toups #3 (5:20)

Histoire: Carlota Toups parle des soins de beauté à le salon spécial "Face and Body Connection. Alzina Toups: des parties de son programme de cuisine.

Master File #24

Canadian Covered Wagon (3:56)

Wooden Trawler #1 (5:00)

Wooden Trawler #2 (5:20)

Duffy Breaux (5:50) Out of Date

Bull Club Fair #2 (4:45)

Vermillion Interview (1:30)

Vermillion Play #2 (5:16)

Gilles Parisien (5:00)

Jacques Guevremont (4:45)

Linton Gisclair et Famille (5:45)

Histoire: Canadian Covered Wagon: Jean Guy Fortier parti du Québec a pris un an à se rendre en Louisiane avec ses deux chevaux et son chariot. Ses impressions sur la Louisiane.

Wooden Trawler: Même Mr. Robinson Guidry dont on parlait sur le M.F.C son deuxiéme bateau qu'il faisait pour vendre à l'encan de l'église pour la foire.

Duffy Breaux: le sherif de la paroisse de Lafourche demande aux residents de Sud Lafourche de guarder la paroisse propre. Bull Club Fair: foire locale de l'église.

Vermillion Interview et Play: Ce sont des jeunes de lécole de la paroisse de Vermillion qui font une pièce en français. Entrevue faite avec l'auteur des livres la série de Clovis l'écrevisse. Gilles Parisien et Jacques Guevremont: membres du club Canadien de la Nouvelle Orleans; Impressions de Noel en Louisiane; projets pour le temps des fêtes.

Linton Cisclair: Mr. Linton "'Ti' Nunu" Gisclair, menuisier, a fait à bateau lui même, avec lui quand il batissait son bateau de pêche à la chevrette et ensuite quand il est parti ç la pêche avec sa famille. Ce sont des natifs de Golden Meadow.

Master File #25

Harry Post #1 (5:50)

Harry Post #2 (5:45)

Harry Post #3 (5:44)

Harry Post #4 (6:58)

Norris Rousse #1 (5:56)

Norris Rousse #2 (5:35)

Master File #28

Windell Curole (5:18) Jeune chanteur cajun de Larose, chante en fran#ais

Charles Olivier (5:40) Out of Date

Brenda Callais (6:30) Out of Date

Violins #1 (5:56) Jeunes de Sud Lafourche qui apprennent le violon

Violins #2 (5:00) et qui jouent des chansons cajunnes avec leur

Violins #3 (3:20) violons.

Cajun French Teachers (4:19) Des citoyens de l'age d'or qui prennent leur temps et qui enseignent le français cajuns à ces jeux qui eux donnent leur recréations pour apprendre.

Master File #29

Lagniappe Singers #1 (8:00) Voir Master File #5

Lagniappe/Interview

Lagniappe Singers #2 (7:52)

Senior Citizens #1 # #2 (12:00) entrevues avec un groupe de femmes et d'hommes du centre de l'age d'or à Golden Meadow. Norris Rousse Paints (7:20)

Norris Rousse Paints #2 (4:50) Norris Rouse,historien et peintre, (Cont. on Master File #30) des leçons de peinture dans une petite série.

Master File #30

Painting with Norris #2 (cont.) (1:38)

Painting with Norris #3 (5:51)

Painting with Norris #4 (5:50)

Brownies #1 (7:00) Les Brownies qui apprenaient à faire des

Brownies #2 (7:37) tartes pour le temps des fôtes.

Dr. Tom Gaudet (4:57) President Lafourche Parish Enhancement Committee. Out of Date.

Cajun French with (8:39) Une groupe de maitres et maitresses de

Teaching at Larose l'age d'or qui enseignent le français dans

Middle School le temps de la recréation et les jeunes qui

apprennent le français durant la recréation.

Master File #32

Norris #3 (5:56)

Norris #4 (5:25)

Norris #5 (5:53)

Norris #6 (6:25)

Norris #7 (6:13)

Norris #8 (6:51)

Albert Bechard #1 (6:55) Mr. Albert Bechard, le consul général du

Albert Bechard #2 (6:10) Canadaà l'occasion d'une journée spéciale du Canada au ITM.

Karen's Place #1 Karen a un health spa et nous sommes allés lui rendre visite et parle de soins de beauté.

Master File #33

Karen's Place #2 (6:00) On continue avec Karen

Lillie Petit Gallagher (5:50) Lillie Petit Gallagher parle d'un livre genre almanach qu'elle a mis sur le marché.

Musique de Lafayette #9 (7:17)

Musique de Lafayette #10 (5:00)

Musique de Lafayette #11 (8:12)

Musique de Lafayette #12 (7:22)

Musique de Lafayette #13 (8:22)

Master File #31

Trois interviews from Lafayette.

Floyd Sonnier, artiste peintre (1:52)

Marc Broussard, artiste sculpteur, chef cuisinier (1:49) Hector Duhon, musicien

Musique de Lafayette - 1983 - Bourr#e (5:09)

Musique de Lafayette #2 (4:45)

Musique de Lafayette #3 (7:54)

Musique de Lafayette #4 (4:40) Musique filmée au Festival de

Musique de Lafayette #5 (4:37) Musique Acadienne à Lafayette en 1983.

Musique de Lafayette #6 (8:50)

Musique de Lafayette #7 (8:52)

Musique de Lafayette #8 (4:27)

Master File #34

Musique de Lafayette #14 (7:30)

Musique de Lafayette #15 (8:22)

Musique de Lafayette #16 (6:43)

Musique de Lafayette #17 (6:52) (Jambalaya)

Musique de Lafayette #18

Mac Williams (5:42) Mr. Mac Williams, nommé 'Le Citoyen Citoyen de .l'Année pour 1984.

Candyland #3

Walter Guidry - Nutria (5:21) Mr. Walter Guidry, un trappeur qui fait la chasse aux nutria, montrent comment ils enlèvent la peau de cet animal.

Master File #35

Barney Falgout (6:40) Lady of the Sea Administrateur on specialty clinic

Dr. Chester Felderman (5:00) L'administrateur de l'hôpital et un docteur Cardiologist parle des soins que l'hôpital local a à offrir.

Nicky Wells - Girl (5:36) Nicky Wells parle de la semaine pour les Scouts Girlscouts.

En Haut du Bayou (26:63) "En Haut du bayou", produit par Nicholls Leroy Martin and State university, l'histoire de la musique Vin Bruce avec Leroy Martin et Ven Bruce. Très intéressant

Lena Jane Chabert (6:20) Ou't of date. A Bull Club Supper crowns queen.

Master File #36

Les Petits Chanteurs des Marais #1 (6:00) Un concert au Galliano

Les Petits Chanteurs des Marais #2 (6:50) des Petits Chanteurs de

Les Petits Chanteurs des Marais #3 (7:20) Paris. Une partie du

Les Petits Chanteurs des Marais #4 (8:15) concert à l'église.

Les Petits Chanteurs des Marais #5 (5:34)

Les Petits Chanteurs des Marais #6 (6:40)

Les Petits Chanteurs des Marais #7 (4:35)

Jane Chabert (5:30) Out of date. Shrimp festival.

Master File #37

Bus Tour 1984 #1 (5:55) Etpliqué sur le Master File #11

Bus Tour #2 (5:22)

Bus Tour #3 (5:32)

Bus Tour #4 (5:25)

Bus Tour #5 (4:15)

Denise and her dad (12:00) Je suis allée visiter mon père à Miami

en Floride pour le Noel 1983, et je suis
revenue avec des slides et nous avons
fait un montage avec ça, parce que le monde
connaissait mon pêre ici; il était venu
en 1978.

Miracle Baby #1 (5:26) Ce bébé est un cas special; il est venu
Miracle Baby #2 (6:57) au monde avant terme et très petit et avec
des bons soins et la foi ils l'ont sauvé.

Slides avec Preston #4 (7:30) Preston est notre gerant à la station.
Le Louvre Il a voyagé en europe et il nous a fait
une présentation de slides sur ses voyages
avec commentaires.

Master File #38

Larose School French Program #1 (6:05) See Master File #30

Larose School french Program #2 (4:21)

Franklin Callais #1 (6:04) Franklin Callais est un artisan qui travaille

Franklin Callain #1 (6:40) Bien le bois, et c'est lui qui a fait plaque mural du bonjour qui a ppariat sur mon set. Il nous montre son ouvrage.

DENISE HOFFRITZ - CLUB CANADIAN (3:25) Gete entrevue avec Denise a été fait en même temps que celle de Mr. Albert Bechard a

	cette journée speciale du canada. Il y acait quelques canadiens et je les ai intervier.
Angele Dinet - Victime de Cancer (12:48)	Mme Angele Dinet était mourante du cancer elle saait qu"elle allait mourier, et on lui a parle avant, elle voulait donner le message d"arreter de fumer. Elle est morte le 26 de juin toujours notre cuisiniere de toutes les semaines.
Rose Gisclair (6:20)	Cajunland (6:20)
Cajunland with Music (5:50)	Mmr Rose Gisclair a fait de ses mains ce petit village cajun pour le temps des fêtes. Tres joli et plein de couleur.
<u>Master File #39</u>	
Allain Larouche (7:20)	Allain larouche et sa famme lili, sont des

Allain et lili Lili Larouche	canadiens qui sont venus passés quelques annees avec les cajuns du bayou lafourche et sont revenus arrès quelques années qu"ils etaient partis, et on a parlé avec eux des cajuns du sud est le la louisiane.
Slides avec preston #1 Paris (7:20)	Tele qu"explique sur master tape 37
Slides avec preston #2 (7:57)	
SLides avec Preston #3 versailles (6:35)	

Master File #40

Alzina Toups Chicken in Paig Veil (5:45)	Recettes de mme Alzina Toups
Alzina Toups Marinated Green Beans (5:22)	
Alzina Toups Ice Cream Pie (4:10)	
Alzina Toups Macaroni & Cheese (4:50)	
Alzina Toups Mushroom Rice (3:42)	

Master File #41

Alzina Toups #1 (5:07) Creole Beignets

Alzina Toups #2 (7:54) Roux and Preserves

Alzina Toups #3 (3:40) Coconut and Peanut butter Balls

Master File #42

Alzina Toups #1 (7:25) Gumbo Sans Roux

Alzina Toups #2 (8:25) Pie Crust

Alzina Toups #3 (5:35) Rice Dressing

Alzina Toups #4 (5:20) Sugar Cookies

Master File #43

Jim Sothern & Gang #1 (7:15) Mr. Jim Sothern, écrivain du dictionnaire

Music Seg. #2 (6:18) Cajun et le livre The Last Island, Isle

Music #eg. #3 (4:25) Dernières. Il est historien, et aussi

Jim Sothern Interview musicien et nous sommes allés le visiter

about music #1 (6:20) à sa place à Dulac ou il a des swamp tours.

about his books #2 (7:05)

Swamp B-roll (2:55)

Master File #44

Kirby Verret #1 (3:44) Interview sur les indiens de la tribus des

Kirby Verret #2 (4:40) Houmas à Dulac. Mr. Kirby Verret et ses

Kirby Verret #3 (4:17) artisans parlent des conditions d'avant

Kirby Verret #4 (6:08) et de maintenant des indiens.

Kirby Verret #5 (9:00)

Roy Parfait on Crafts #6 (7:25)

Marie Dean - craftswoman weaver #7 (5:50)

Master File #45

#1 Alzina Toups - Bananas in Eggroll Wrappers . (5:19)

#2 Alzina Toups - Home Made Bread (6:36)

#3 Alzina Toups - Cooks Fish .(4:12)

#4 Alzina Toups - Mixes Varieties of Beans (4:23)

#5 Alzina Toups - Banana Bread #5:58)

#6 Alzina Toups - Pork Chops # Dressing (5:13)

#7 Alzina Toups - Green bean Salad (6:16)

#8 Alzina Toups - Fried Mushrooms (5:50)

#9 Alzina Toups - Cantaloupe & Peanut Butter & Ice Cream (4:39)

#10 Alzina toups - Salad with Green Beans & Tomatoes

Avocados in a Vinaigrette Sauce (5:48)

Master File #46

#1 Senior Citizens (6:30) Gens de l'age d'or de golden Meadow à

#2 Senior Citizens (7:30) leur Centre

Vie la Fourchaine Un des festivals locaux ou on a été faire des entrevues

Veterans ####orial Mr. Earl Brown parle d'un monument pour les veterans qui sont morts dans les grandes guerres qu'on a eues, les veterans de la paroisse de Lafourche.

Master File #47

Lucille & Héléne Ce ci est une entrevue faite avec mes deux soeurs de Montréal avec leurs maris qui sont venues me visiter pour Noel 1984. On ne s'étaient pas vues depuis 5 ans.

Ted Loupe Out of Date

Preston Collins Out of Date

Fire Webster Pierce #1 (6:00)

Fire Webster Pierce #2 (6:00) Demonstration d'une couverte speciale

pour éteindre le feu dans les cuisines et faites specialement pour les femmes.

Lillie Prejean - Farm Bureau - Out of Date

Greg Whitney (13:45) Entrevue en anglais et fran#ais avec le representant de la police de l'état qui nous parle de DWI, c'est à dire conducteurs en boisson et la loi.

Master File #48

Jervis Autin #1 (8:15) Le maire de Golden Meadow parle des projets à venir, et de reparations dans Golden Meadow.

Jervis Autin #2 (7:54)

Jervis Autin #3 (15:00)

Waylon Thibodaux Music (23:00) Un bon band Cajun, un jeune de Chauvin le dirige. La musique est cajunne et en français.

Master File #49

Waylon Thibodaux Music (7:55) Suite de Master File #48

Homemakers (8:55)

Homemakers (8:51) Out of Date

Bonjour Québec (14:00) Tape emprunté de l'office national du film. C'est en anglais.

Master File #50

Rick Folse # Friends #1 (5:54) Entrevue et programme de variété avec

les Rick Folse #2 (4:24) frères Folse qui ont monté un Programme

Rick Folse #3 (2:20) de video avec comme thême la culture cajunne.

Rick Folse #4 (1:54)

Rick Folse #5 (:53)

Rick Folse #6 (3:16)

Rick Folse #7 (2:36)

Master File #51

Missionary Larry Boudreaux #1 (15:39) Out of Date et en anglais

Catholics, Boudreaux & Mother Terese #1 (Boudreaux) (5:20) Out of Date

Catholics, Duplantis & Mother Teresa #2 (Duplantis) (5:20) Out of Date

Master File #52

Velma Duet #1 (6:45)

Albert Cheramie #2 (4:58) Cajun festival. Out of Date - Entrevues

Master File #53

McDonnell House and Bubbie LaPlante #1 (7:00)

McDonnell House - Mr. Bridge #2 (4:15) Out of Date

Master File #54

Oyster Festival #1 (6:30) Musique et entrevues faites # l'occasion du

Oyster Festival #2 festival des huitres au Galliano. 1985.

CYCO Swim Competition #1 (5:45) Out of Date

CYCO Swim Competition #2 (6:00) Out of Date

Alzina Toups 6/25/85 #1 (10:50) Cuisine avec Alzina Toups.

Dill preserves.

Master File #55

Alzina Toups 6/25/85 #1 (8:00)

Me'at pies #2 (5:51) Meatballs

Cass Autin #1 (9:53) Cass Autin est un homme qui a commencé à faire des commerciaux pour une compagnie de camions et il est local. Entrevue.

Oyster Festival #3 Jean Claude Quiniou, Danielle Archambault et Ghislaine venus de France pour visiter le Festival des Huitres parlent de l'hospitalité et aussi de télévision par cable en France.

Alzina Toups (4:58) Custard Cake and Skillet Jambalaya

Master File #56

Alzina Toups 6/11/84 (5:31) Cuisine avec Alzina en français: garlic bread with cheese, chocolate chip cookies, butter cup, stuffed chicken.

Master File #57

Bicentennial - Le Bon (6:00) Bicentenaire de l'odyssée des Acadiens au

Papa - New Orleans -	Jackson Square à la Nouvelle Orleans.
Sun 7/28/85	Le Consul de la France, Mr. Grégoire et
Speeches - French	d'autres personnalités.
Consul, etc.	
Doroth#e - French singer #1	entrevues et musique de la chanteuse
fran#aise Doroth#e #2 (3:00)	Dorothée.
Cut Off Library #1 (7:35)	Entrevues faites avec des enfants et
Cut Off Library #2 (12:46)	professeurs qui apprennent et
	enseignent
	le français dans une librairie durant
	l'été et dans leur temps libres.

Master File #58

Paw Paws (12:00)

Hunters Festival #1 (14:35)

Hunters Festival #2 (2:30)

Norris 85 #1 (6:45)

Norris 85 #2 (6:45)

Master File #59

Lagniappe Singers (3:23) Interview

Music #1 (3:00)

Music #2 (16:00)

La vie la fourchaine (11:08) Interview

French food festival queen (11:55) Interview

David & Marie Anne Cheramie (11:26) Interview

Master File #60

Lagniappe Film Documentary (15;00)

Hey Eddie (15:00)

Candyland 1985 (5:35)

Coloseum (12:00)

Glen Pitre Studio (8:53)

Master File #61

Canadian Guys: Teacher Clément Turmel et François Ledu Harris Bergeron:

Houston Marine School

Grand Bois Opry: Music and Interview

Master File #62

Lilie Prejean et Mable Matherne (7:19)

Easton Pitre (Tina) Cuts (25:00) 30 L

Master File #63

Jenny Theriot RSVP (12:00)

Mud House (5:13)

Craft Lady - J'me rappelle Dantin # Cheramie at Cut Off School

Master File #64

Craft Show - Lena Jane Chabert # Louvigna Eymard Master File #65

Gheens (20:00)

Mrs. Rogers Holy Savior (6:00)

Senior Citizen Center - Mrs. Una Griffin Baked Cabbage Casserole (5:30)

Baked Potatoes 8/19/85 (5:30)

Spread Sandwich (5:30)

Fried Cheese (5:30)

En plus....

Gail Tauzin - Billy Tauzin's Wife .(11:45)

Bayou Cajun Folk Festival in Thibodaux: Plusieurs petits entrevues avec des artisans, faiseurs de bateau, etc. assez pour 30 minutes.

Entrevues avec des Personnes de l'Age d'Or du Canada: Des cousins, avec des noms comme des Boudreaux, des Bernard, des Arseneault, etc. Assez aussi pour 30 minutes.

Magigoria: Myrtle Orgeron nous raconte son experience en Yugoslavie à Magigoria. Aussi assez pour 30 minutes (2 X 15 min.) Robinson Guidry qui batit des bateaux, mais qui fait des maisons cajunnes et bateaux miniature. 30 minutes.

Chuck Olivier: Administrateur de l'hôpital Charité à Houma. 12 minutes.

Bruno et Albert, 2 Francais en Visite: 12 minutes.

Speedy Long four Gouverneur: 12 minutes.

Thérèse Gillmore qui Parle de Alzheimer: 12 minutes.

Cajun Festival - Special DocumentarY: 30 minutes.

Gene Rodrigue le Musicien: Entrevues. 30 minutes.

Classes en Français au Galliano: Sr. qui enseignent. 12 minutes. Mme. Chabert Nommée Travaillante de l'Année: Nommée par le conseil de

Inventeurs: Couteau la paroisse de Lafourche. 12 minutes. pour le poisson. 12 minutes.

Tanning Blanket: 12 minutes.

Des Recettes et des Recettes de Mme. Alzina Toups: Chef Cajun bien connue ici. Ce sont tous des segments de 6 # 11 minutes. Beaucoup.

Série sur les Crafts: Les choses faites à la main. Les segments sont d'approx. 10 minutes. Beaucoup.

Je me rappelle: Des personnes agées qui parlent du vieux temps.

Levida Duet #1 (8:00)

#2 (10:00)

Senior Citizens de Golden Meadow - Assez d'entrevues pour 30:00 minutes. Mr. Ignace Pierce - Centenaire (30:00) Mr. Charles Thibodaux (30:00) Nursing Home de South Lafourche - Assez d'entrevues pour 30:00 minutes. Octave Toups (14:00)

APPENDIX 11

Partial Listing: Le Son Des Francais D'Amerique Series (Traditional Music Documentary Films).

by: Randall LaBry

LE SON DES FRANÇAIS D'AMERIQUE

Serie de films documentaires sur la musique traditionnelle des ncophones en Amerique.

La culture des francophones en Amérique repose en bonne partie sur la richesse de leurs traditions orales. Mais les bouleversements technologiques et sociaux qu'a subis le continent nord-américain depuis les dernières décennies ont interrompu brutalement le processus de transmission de ces traditions orales. Aussi, il devenait urgent pour nous de filmer et d'enregistrer certains représentants exceptionnels de cette tradition afin de conserver et de sauver de l'oubli une partie importante de notre patrimoine. On peut considérer cette série de films comme des documents d'archives mais, aussi, comme un moyen dynamique (un catalyseur) de retransmettre cette richesse culturelle.

En plus, cette série nous a permis de faire une sorte de bilan de la vie française en Amérique. Il se trouve que cette musique populaire (issue du peuple) révèle mieux la mentalité d'un groupe ethnique que la musique savante. Parce qu'elle est moins spécialisée et qu'elle n'est pas la création d'un individu ou d'un artiste mais l'expression d'une culture. Elle est davantage liée au quotidien, au travail et à l'histoire des gens. Son évolution suivra celle de la population. Nous avons gardé ce principe à l'esprit lorsque nous avons tourné ces films: «Les gens font de la musique comme ils vivent...»

D'un point de vue didactique ces documents ont été pensés et tournés de façon à créer un contact «direct» avec les gens qui ont transmis et qui transmettent encore cet héritage musical. C'est ce qui explique l'importance accordée au vécu. Presque tous les films sont accompagnés de cartes géographiques et d'un commentaire historique afin de fournir aux spectateurs le contexte nécessaire pour comprendre le développement d'une tradition chantée ou dansée, dans une région ou une autre. Plus tard s'ajouteront un guide pédagogique accompagnant ces documents et 13 autres films dont certains compléteront le «portrait» des régions francophones en Amérique, tandis que d'autres nous feront découvrir les sources de cette musique en France et en pays celtiques.

Pour conclure on peut dire que cette première série de films s'inscrit dans un effort collectif entrepris en Louisiane, en Acadie et au Québec pour revaloriser le génie de nos peuples et, surtout, lutter contre l'oubli!

André Gladu

«LA RÉVOLUTION DU DANSAGE» (ÎLE D'ORLÉANS, QUÉBEC)

16 MM, COULEUR
DURÉE: 28 MINUTES, 1976

Ce film raconte l'histoire de Mme Georgiana Audet et des gens de l'Île d'Orléans qui ont entrepris de sauver de l'oubli leurs vieilles danses. Leurs efforts pour perpétuer leur héritage culturel et leur fierté native éclairent toute l'histoire du Québec. Les habitants de l'Île ont hérité d'une riche tradition musicale française: contes, chansons d'amour ou de métier, airs de violon – surtout les danses – ont atteint avec le temps un raffinement étonnant, grâce à la tradition orale.
Malgré l'interdiction du clergé et l'influence américaine, ces Québécois ont conservé jusqu'à nos jours des danses toutes issues du *Quadrille français: Lanciers, Saratoga, Calédonia*, comme le sont d'ailleurs les *Danses carrées*, les *Sets* et les *Square Dances* américains.
Dans le film Mme Audet et M. Arthur Rouleau, violoneux, évoquent le temps où le clergé semblait chargé de faire disparaître notre culture populaire. C'était l'époque de la «danse en contrebande»! Pourtant, dans cette forme de culture, savoir danser importe plus que d'aller à l'école, surtout quand la majeure partie du temps est consacrée aux travaux agricoles saisonniers.
Comme son père Mme Audet continue à enseigner le Quadrille à qui le désire et, surtout, veut nous empêcher d'oublier! Elle affirmait cette volonté au cours du tournage en nous disant: *«Qu'est-ce que ça donne de vivre si on se souvient de rien?»*

M. Simard et Mme Audet
Photo: A. Gladu

Montage:
Yves Dion
Image:
Michel Brault
Assistant:
Suzanne Gabori
Son:
Claude Beaugrand
Recherche:
André Gladu et Normand Legault
Commentaire:
Roméo Bouchard
Narrateur:
Claude Gauthier
Carte:
André Gladu
Réalisation et production:
André Gladu et Michel Brault

«ENVOYEZ DE L'AVANT NOS GENS» (LES LAURENTIDES, QUÉBEC)

16 MM, COULEUR
DURÉE: 27 MINUTES, 1974

«*Envoyez de l'avant nos gens*» est une très vieille chanson de labeur chantée au XVIIIe siècle par les «voyageurs» et au XIXe siècle par les bûcherons canadiens-français. La version interprétée dans le film par Antonio Bazinet est due à des fils de cultivateurs de Lanthier, Qué. Elle reflète bien la mentalité des «pays d'en haut», à l'époque où les cultivateurs étaient forcés de s'engager comme bûcherons pour tenir sur leurs petites terres rocailleuses. Antonio Bazinet, 80 ans, en a été témoin; il nous raconte comment il fut obligé d'abandonner chant et musique, tellement l'existence était dure: «*Y fallait la gagner notre vie, qu'est-ce que tu veux...*» Il nous amène à sa vieille maison de colon en «pièces sur pièces» pour y rencontrer son neveu Guy Bazinet et la famille de celui-ci. On évoque des souvenirs, des chansons, des airs de violon. On comprend que M. Bazinet — comme presque tous les Québécois de son temps, d'ailleurs — s'est trouvé empêché de développer ses talents! Et le film se termine sur cette phrase lourde de conséquences: «*Il y avait le curé Falardeau. Il me dit: Vous avez un talent perdu. Il me dit: Si vous aviez de l'instruction, vous seriez pas sur votre petite terre en haut...*»

Antonio Bazinet
Photo: Guy Turcot

Montage:
André Corriveau et Eric De Bayser
Recherche:
André Gladu
Image:
Michel Brault
Assistant:
Jocelyn Simard

Son:
Claude Beaugrand
Photos:
Famille Bazinet et Archives Publiques du Canada
Réalisation et production:
Michel Brault et André Gladu

L'EN PREMIER (LAMÈQUE, TRACADIE, NÉGUAC, NOUVEAU-BRUNSWICK, ACADIE)

16 MM, COULEUR
DURÉE: 27 MINUTES, 1976

L'en premier, en Acadie, signifie «au tout début». Ce film sur la musique traditionnelle des Acadiens nous fait voir, avec Charlotte Cormier, folkloriste à l'Université de Moncton, comment les événements — surtout la Déportation — ont affecté la vie et, par conséquent, la musique, en Acadie. En démystifiant le caractère romantique de la Déportation, tel que véhiculé par le poème de Longfellow, Mlle Cormier nous fait saisir le véritable sens de ce génocide culturel. On imagine comment ce peuple, à qui on a interdit sa langue et dont on a détruit les violons, s'exprimera par les «reels» à bouche et les contes. On ne peut s'empêcher d'établir une analogie entre le conte de Majorique Duguay: *Tit-Jean pis sa vache*, et la situation de ces «French Neutrals» obligés de composer avec l'oppresseur, le clergé et le pouvoir politique. S'efforçant de déterrer un passé qu'on a enfoui dans une histoire «coast-to-coast» artificielle, les historiens acadiens découvrent que leurs ancêtres ont déjà constitué un peuple paisible et heureux!
«*Peux-tu t'imaginer ça?*» de dire Charlotte Cormier, *nous autres, un peuple heureux...*»

M. et Mme Majorique Duguay
Photo: Jacques Tougas

Montage:
André Corriveau
Recherche:
André Gladu
Image:
Michel Brault
Assistant:
Andy Chmura
Son:
Claude Beaugrand
POUR LES SÉQUENCES DE MAJORIQUE DUGUAY:
Image:
Alain Dostie

Son:
Serge Beauchemin
Commentaire:
Roméo Bouchard
Narrateur:
Claude Gauthier
Carte:
André Gladu
Gravures:
Parc historique de Grand-Pré et la Bibliothèque Municipale de Montréal
Réalisation et production:
André Gladu et Michel Brault

«IL'ALLONT-Y DISPARAÎTRE?» (CHÉTICAMP, NOUVELLE-ÉCOSSE, ACADIE)

16 MM, COULEUR
DURÉE: 28 MINUTES, 1976

Ce film a été tourné dans la communauté acadienne de Chéticamp, au nord-ouest du Cap Breton. L'histoire particulière de ces Acadiens nous y est racontée d'une manière saisissante par Alexandre Boudreau, professeur à l'Université de Moncton et célèbre défenseur des droits acadiens dans les Maritimes. Le sujet est abordé par le détour de la mer et du métier de pêcheur. Dans cet endroit où le français est encore magnifiquement parlé, la tradition musicale sera surtout chantée! «*Tous les Acadiens de cette région chantaient*», déclare Alexandre Boudreau. Pourquoi un tel besoin de chanter? Madame Marie Deveau l'explique: «*C'était pour oublier la misère et la tristesse!*» Puis, deux pêcheurs-chanteurs de complaintes en parlent de cette vie à Chéticamp. Ils interprètent les chansons: *Les culottes de velours* et *Bruxelles*. À la fin, leurs propos traduisent une terrible évidence: ce long et incroyable isolement qui a assuré une vie acadienne à l'extrémité du Cap Breton est en train de devenir un facteur néfaste. Coupée des autres centres acadiens, quelle chance une communauté comme Chéticamp a-t-elle de survivre?

Alexandre Boudreau et Lubi Chiasson
Photo: A. Gladu

Montage:
André Corriveau
Image:
Michel Brault
Assistant à la caméra:
Andy Chmura
Son:
Claude Beaugrand
Recherche:
André Gladu et Gérard Boudreau

Commentaire:
Roméo Bouchard
Narrateur:
Claude Gauthier
Carte:
André Gladu
Production et réalisation:
André Gladu et Michel Brault

JOHNNY À DENNIS À ALFRED (BAIE STE-MARIE, NOUVELLE-ÉCOSSE, ACADIE)

16 MM, COULEUR
DURÉE: 27 MINUTES, 1976

Johnny à Dennis à Alfred Comeau, c'est ainsi que les Acadiens identifient un des leurs, car il y a des Comeau tout le long de la Baie Sainte-Marie, dans le sud-ouest de la Nouvelle-Écosse. Dans la famille Comeau, c'est aussi une manière de nommer trois générations de violoneux vivants.
L'influence de la mer est ici aussi déterminante. «*Navigateurs, pêcheurs et constructeurs de bateaux mettent autant de soin à faire leur ouvrage qu'à jouer du violon*», nous dit Dennis Comeau, violoneux et «calfateux» (calfat). Ce film tente de nous montrer une tranche de la vie quotidienne des «Acadjins» de la Baie Sainte-Marie. Ici, où l'on préférait jadis danser dans les «groutymes» (veillées) la tradition sera surtout instrumentale. Leur histoire se reflète dans celle de la famille de Dennis Comeau: celui-ci aurait bien aimé gagner sa vie comme violoneux, mais il lui a fallu travailler dur dans les «campes» pour survivre! Son père Alfred a dû abandonner le violon très tôt pour aider ses frères et sœurs et ensuite pour nourrir sa propre famille. Enfin, Johnny, fils de Dennis, pourra devenir violoneux; «*Ça sera une bonne vie, y fera bien*», de dire son père. Le talent ne manque pas, Johnny Comeau est un jeune violoneux de 19 ans, plein d'avenir. Il sait qu'il pourra enfin faire sa vie comme violoneux et comme Acadien.

Johnny Comeau, Andy Chmura, Michel Brault, André Comeau et Kenneth Saulnier
Photo: A. Gladu

Montage:
André Corriveau
Image:
Michel Brault
Assistant à la caméra:
Andy Chmura
Son:
Claude Beaugrand
Recherche:
André Gladu et Germaine Comeau

Commentaire:
Roméo Bouchard
Narrateur:
Claude Gauthier
Carte:
André Gladu
Production et réalisation:
Michel Brault et André Gladu

«FAUT PAS L'DIRE!» (TRACADIE, NÉGUAC, NOUVEAU-BRUNSWICK, ACADIE)

16 MM, COULEUR
DURÉE: 27 MINUTES, 1976

Dans ce film Charlotte Cormier, folkloriste à l'Université de Moncton, nous explique comment la culture populaire a sauvé les Acadiens. Lors de la Déportation, ils avaient été dépossédés de tout, – territoire, terres, biens personnels, etc. Mais on n'avait pu leur enlever leurs traditions orales. «*Ce bout-là du cœur, on ne peut pas te l'arracher...*» nous dit Charlotte Cormier. Danses, chansons, turlutes et contes ont transmis l'identité acadienne pendant des générations. Tout comme ce groupe de joyeux chanteurs à Lavilette, qui chantent et jouent de la musique à tour de rôle, avec une sorte d'insouciance. Il n'en est rien. Pour eux, le découragement est un luxe: il s'agit de vivre quoi qu'il arrive!
Les anthropologues prétendent que la fonction du chant, du violon et de la danse, dans une société, est de combler un vide. Ici, le vide est évident! Il a manqué un pays pour s'épanouir et se réaliser. Maintenant, ce pays *intérieur* veut s'ouvrir, mais quelle chance de prendre forme lui réserve l'avenir? On préfère ne pas en parler. S'il fallait que tout ça n'ait servi à rien! Faut pas le dire...

Cédric Fournier, Albénie Hébert, Lazare Hébert et Laurent Comeau
Photo: A. Gladu

Montage:
André Corriveau
Recherche:
André Gladu et Laurent Comeau
Image:
Michel Brault
Assistant:
Andy Chmura
Commentaire:
Roméo Bouchard et André Gladu
Narrateur:
Claude Gauthier
Carte:
André Gladu
Réalisation et production:
Michel Brault et André Gladu

FRED'S LOUNGE (MAMOU, LOUISIANE, É.U.)

16 MM, COULEUR
DURÉE: 27 MINUTES, 1976

Fred's Lounge est l'endroit où, le samedi matin, les Cajuns de la Prairie de Mamou se rencontrent avec Revon Reed, l'animateur du poste de radio KEUN.
Ce documentaire sur la musique des Cajuns de la Louisiane a été réalisé en songeant que, pour plusieurs, il constituera un premier contact avec la Louisiane. Son début coïncide avec notre arrivée à Grand-Mamou, village francophone de la paroisse d'Evangéline: immanquablement, l'on nous guide vers le café de Fred Tate, – le *Fred's Lounge*. Là, nous rencontrons Revon Reed, écrivain et professeur de français au Mamou High School, qui intervient plusieurs fois au cours du film pour expliquer l'histoire des Cajuns. On y entend les musiciens, – «récolteurs», travailleurs du pétrole, éleveurs et autres, qui viennent le samedi matin jouer et chanter la vie du Cajun. Les participants sont Mme John Landreneau, qui joue *Tit-Galop pour Mamou;* les frères Deshôtels, qui chantent *La Veuve du Lac Bleu;* et, surtout, Nathan Abshire qui interprète *Ma négresse,* véritable blues français.

C.D. Courville, Michel Brault, Nathan Abshire et Revon Reed (de dos)
Photo: A. Gladu

Montage:
André Corriveau
Image:
Michel Brault
Assistant à la caméra:
Andy Chmura
Son:
Claude Beaugrand
Recherche:
André Gladu
Commentaire:
Roméo Bouchard
Narratrice:
Claire Bourbonnais
Carte:
André Gladu
Production et réalisation:
André Gladu et Michel Brault

«MA CHÈRE TERRE»
(MAMOU, LOUISIANE, É.U.)

16 MM, COULEUR
DURÉE: 27 MINUTES, 1976

Avec *Ma chère terre*, nous faisons connaissance avec la culture cajun, sa mentalité autant que sa musique. On découvre que la majorité des habitants du sud-ouest de la Louisiane parlent français tout simplement parce qu'ils sont «Cadjins de la Louisiane»! On apprend que les Acadiens ont été traumatisés par le fait d'avoir été dépossédés de leurs terres dans la vieille Acadie. Une fois en Louisiane, le plus important pour eux a été de se procurer un lopin de terre, de le cultiver et de «faire récolte» en paix. Leur culture est issue de cette manière de penser.
Ce film nous ramène Revon Reed, qui explique pourquoi le Cajun a tellement besoin de faire de la musique. Edius Naquin, récolteur et chanteur, nous décrit comment le fait de parler français et d'être pauvre les rendait vulnérables et faciles à exploiter par ceux qui étaient riches et qui parlaient anglais. Leur musique est marquée par leur histoire tragique: on y sent la crainte d'être délaissés ou abandonnés – comme l'exprime la dernière chanson: «*Hé, jolie blonde, pourquoi tu m'as quitté pour t'en aller avec un autre?...*»

Dennis McGhee et Edwin Lejeune
Photo: A. Gladu

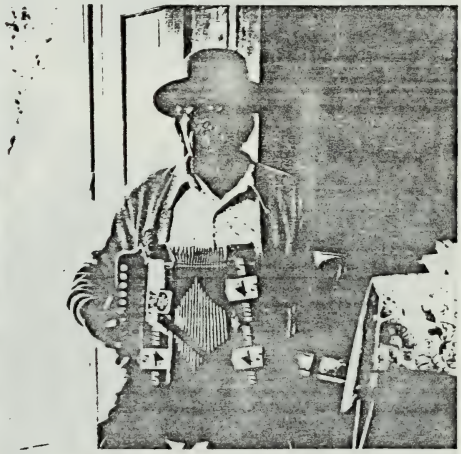
Montage:
André Corriveau
Image:
Michel Brault
Assistant à la caméra:
Andy Chmura
Son:
Claude Beaugrand
Recherche:
André Gladu

Commentaire:
Roméo Bouchard
Narratrice:
Claire Bourbonnais
Carte:
André Gladu
Production et réalisation:
Michel Brault et André Gladu

LES CRÉOLES
(L'ANSE FRILOT ET KAPLAN LOUISIANE, É.U.)

16 MM, COULEUR
DURÉE: 28 MINUTES, 1976

Ce document est consacré au noirs et aux mulâtres du sud-ouest de la Louisiane, qui parlent français et jouent de la musique cajun. On les appelle «*Créoles*». Descendants d'esclaves venus des Antilles, ils avaient le désavantage – non seulement d'être pauvres et de parler français – mais aussi d'être noirs! Revon Reed, écrivain et professeur à Mamou, nous raconte leur vie. On apprend qu'après leur libération, plusieurs d'entre eux adoptèrent des noms de blancs qui leur étaient sympathiques comme Fontenot, Guidry, Ardoin, etc. C'est le cas de Delton Broussard, ouvrier d'usine et de Calvin Carrière, cantonnier, qui nous interprètent le «Eunice Two-Step», «Oh! Bye Bye!» et le «Blues à Bébé». À cause de leurs destins parallèles, esclaves et déportés ont développé une musique qui leur est commune. Comme Amédée Ardoin qui eut jadis une très grande influence sur tous les musiciens blancs de la Prairie de Mamou. M. Ned King, chauffeur de taxi à Eunice nous rappelle son souvenir. Enfin Mme Inez Catalon nous révèle la mentalité du Créole en nous décrivant avec humour son enfance et sa vie actuelle à Kaplan.



Ned King
Photo: A. Gladu

Montage:
André Corriveau
Image:
Michel Brault
Assistant:
Andy Chmura
Son:
Claude Beaugrand
Recherche:
André Gladu et Marc Savoy

Commentaire:
Roméo Bouchard
Narratrice:
Claire Bourbonnais
Gravures:
Bibliothèque de l'ONF
Carte:
André Gladu
Production et réalisation:
Michel Brault et André Gladu

«RÉVEILLE!» (SCOTT, CARENCRO, LOUISIANE, É.U.)

16 MM, COULEUR
DURÉE: 28 MINUTES, 1976

Grâce au témoignage du jeune musicien Zachary Richard, nous comprenons comment le fameux *melting pot* des États-Unis réussit à faire disparaître une culture en Amérique du Nord. Depuis qu'en 1921 le système d'éducation public américain a interdit l'usage du français sur les terrains d'école on trouve, une génération plus tard, des milliers de jeunes Louisianais qui portent des noms cajuns tels que Leblanc, Doucet, Broussard et Cormier, mais qui ne savent plus un mot de français! Certains s'en rendent compte, par exemple les musiciens du groupe Coteau ou Zachary Richard mais, hélas! il est trop tard – ce qui était une culture, une manière de vivre, est peu à peu devenu un folklore...
Le film nous présente Félix Richard, charpentier de Scott, qui a enseigné l'accordéon cajun à Zachary. Ensemble ils jouent des airs connus de tous en Louisiane: le *Crowley two-step*, «*Ton tit-bec il est doux*». Le groupe Coteau, de la région de Lafayette, est particulièrement intéressant parce qu'il reprend des airs traditionnels du genre *Chanson du Mardi-Gras*, «*Je prends mon violon et je joue ma vieille valse*». Par contre, c'est une sorte de désespoir qui fait Zachary Richard chanter «*Réveille! hommes acadiens, pour sauver l'héritage!*»

Le groupe Côteau
Photo: A. Gladu

Montage:
André Corriveau
Image:
Michel Brault
Assistant à la caméra:
Andy Chmura
Son:
Claude Beaugrand
Recherche:
André Gladu
Commentaire:
Roméo Bouchard
Narratrice:
Claire Bourbonnais
Carte:
André Gladu
Production et réalisation:
Michel Brault et André Gladu

«C'EST PU COMME ÇA ANYMORE» (OLD MINES, MISSOURI, É.U.)

16 MM, COULEUR
DURÉE: 27 MINUTES, 1976

À Vieille Mine, dans l'état du Missouri, États-Unis, se trouve une communauté francophone descendante des voyageurs et traitants québécois et français du XVIIIe siècle. Ce film raconte mieux que tout autre comment le développement de l'«American Way of Life» s'est fait au détriment des autres cultures qui ne partageaient pas la même façon de vivre. L'arrivée des Yankees dans la vallée du Mississipi au début du XIXe siècle, suite à l'achat de la Louisiane par Thomas Jefferson, a bouleversé la vie des gens qui étaient d'origine franco-espagnole et qu'on appelait «Créoles». Dans le film, M. Charles Pagé, violoneux, Mme Villemaire, Mme Pratte et d'autres tentent de nous faire comprendre avec les derniers mots qu'ils possèdent comment ils vivaient et pourquoi «c'est pu comme ça anymore»... Ils préféraient exploiter les mines de barite de façon artisanale, question de demeurer leur propre patron. Mais les grosses compagnies du Sud ont fini par accaparer toute l'industrie minière, le système d'éducation a interdit l'usage du français à l'école et les gens ont fini par oublier leurs chansons. Maintenant que les familles de Teebo (Thibault), Bourisaw (Bourassa), Degonia (Desgagné), Pashia (Pagé), etc... ont été assimilées, on rénove leurs vieilles maisons pour attirer le tourisme en faisant valoir le «passé français» de l'état du Missouri. Charles Pagé, violoneux, illustre mieux que quiconque ce qui s'est produit. À la fin du film, il interprète un air de violon dont il cherche vainement les paroles: «*mon grand-père avait coutume de chanter ça... mais je connais pas les paroles, non, je connais pas les paroles...*»

Charles Pashia (Pagé) et Jos Politte
Photo: A. Gladu

Montage:
André Corriveau
Recherche:
André Gladu
Image:
Michel Brault
Assistant:
Andy Chmura
Commentaire:
Roméo Bouchard
Narrateur:
Claude Gauthier
Gravures:
Bibliothèque Municipale de Montréal, Archives Publiques et Jefferson National Expansion Memorial
Photos:
Kent Bone
Maison historique:
Maison Bolduc à Ste-Geneviève
Carte:
André Gladu
Production et réalisation:
André Gladu et Michel Brault

PITOU BOUDREAULT, VIOLONEUX
(SAGUENAY, QUÉBEC)

16 MM, COULEUR
DURÉE: 28 MINUTES, 1975

Ce film est consacré à un aspect très important de la tradition du violon au Québec. Il s'agit d'une musique créée d'abord pour faire danser. Conteur en plus d'être musicien, M. Boudreault dit comment il a appris avec son père et son grand-oncle Thomas Vaillancourt. Leur musique a été influencée par le milieu: dans cette région il a fallu tout faire soi-même, sans l'aide de personne. Les gens y sont fiers, entreprenants, audacieux. Les danses d'ici n'ont pas le caractère raffiné et gracieux de celles de la région de Québec: elles exigent de «frotter» (giguer) tout le temps qu'on exécute les figures. Cela prend une santé de fer! Le film montre un groupe de danseurs de la région de la Grande Baie exécutant, sur la musique de M. Boudreault, trois danses dans la tradition du Saguenay: la *contredanse*, la *gigue simple* et le *brandy*.
Mais pas de bons danseurs sans bons violoneux! En écoutant M. Boudreault, nous comprenons l'importance de son rôle dans les réunions, les fêtes et la vie au Saguenay. Le film illustre cette sorte de complicité entre danseurs et violoneux. Une belle danse, c'est justement le résultat de cette admiration mutuelle.

Louis Pitou Boudreault
Photo: M. Brault

Montage:
André Corriveau
Image:
Michel Brault
Assistant:
Suzanne Gabori
Son:
Claude Beaugrand
Recherche:
André Gladu

Commentaire:
Roméo Bouchard
Narrateur:
Claude Gauthier
Carte:
André Gladu
Production et réalisation:
Michel Brault
et André Gladu

LES RUINE-BABINES
(ST-DAMASE, QUÉBEC)

16 MM, COULEUR
DURÉE: 27 MINUTES, 1975

Ruine-babines est le nom populaire de l'harmonica, au Québec. C'est aussi le nom adopté par un groupe de jeunes musiciens de la région de Montréal. Fatigués d'entendre les mêmes rengaines creuses imposées par l'industrie du «show business» nord-américain, ils ont décidé de retrouver leurs vraies racines musicales en retournant aux sources, en se mettant à l'écoute de la musique du peuple. Gilles Garand, Pascal Gélinas, Louise De Grosbois, Nancy Neamtham, Colette Raby et Eglad Rashed ont découvert, chacun à sa façon, la beauté de notre musique traditionnelle. Ils nous expliquent dans le film comment leur intérêt s'est développé, tout en rappelant que presque tous ont grandi à l'ombre de la musique américaine.
Le cas de Gilles Garand est révélateur. Initié au piano par les religieuses, sa formation de base lui permit, par la suite, d'apprécier les «belles voix» des vieux chanteurs de complaintes gaspésiens. En effet, c'est dans un monde vrai, lors d'un stage parmi les artisans de la Gaspésie, qu'il découvre la tradition musicale québécoise. Le choc est violent! — il sera un jour violoneux ou joueur d'accordéon, il réalisera son identité et son attachement au Québec à travers la musique!
Le film nous fait assister à l'une de leurs répétitions, alors qu'ils se préparaient pour les prochaines fêtes de la Saint-Jean.

Le groupe Ruine-Babines
Photo: M. Brault

Montage:
André Corriveau
Image:
Michel Brault
Assistant:
Jacques Méthé

Son:
Claude Beaugrand
Recherche:
André Gladu
Réalisation et production:
Michel Brault
et André Gladu

Conception graphique: Jean Gladu
Illustration de la couverture: Michel Fortier

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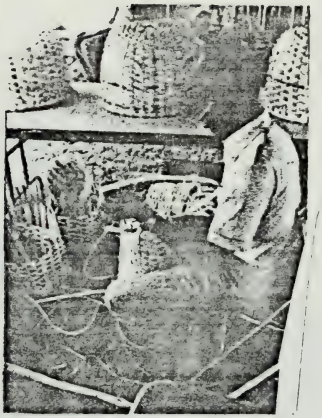
APPENDIX 12

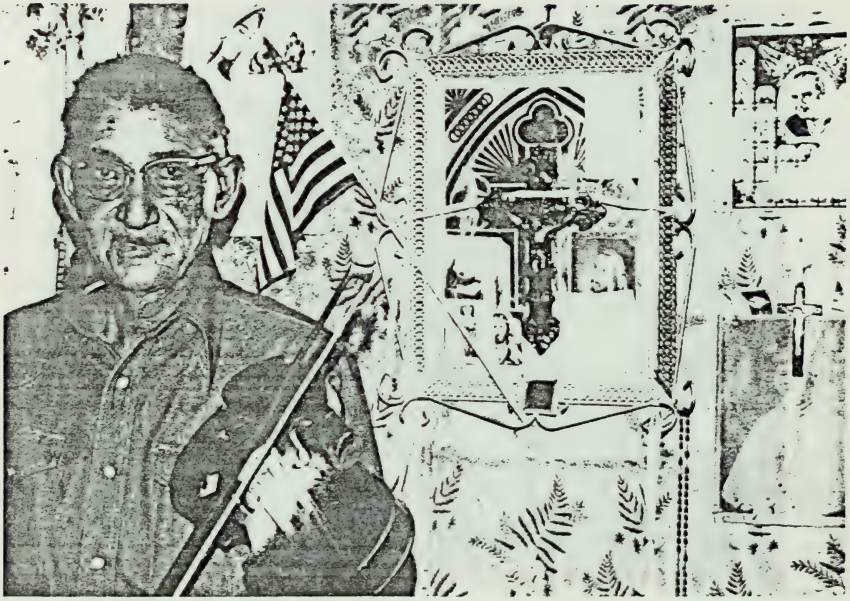
Partial Listing: Images from Selected Films

by: Randall LaBry

EXTRAS DURING FILMING OF EVANGELINE IN ST. MARTINVILLE
PHOTO COURTESY OF CARROL MARTIN COLLECTION NEW IBERIA PARISH LIBRARY



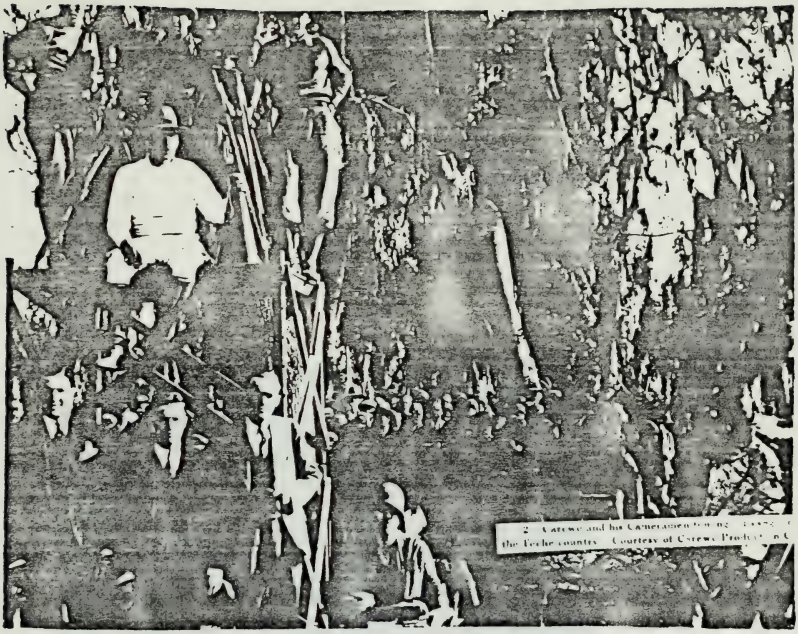
MADE BY HAND



Joseph BeBe Carriere of Lawtell, St. Landry Parish, a traditional Creole musician in the film ZYDECO. Photograph: Nicholas R. Spitzer.

Chenière au Tigre

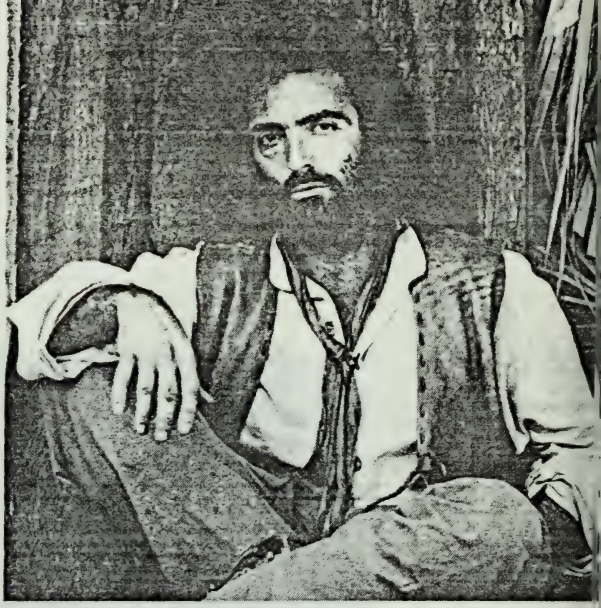
Promotional card for *Always for Pleasure*. Photograph: Flower Films.



EDWIN CAREWE AND CAMERAMAN, EVANGELINE, 1927

Huit Piastres Et Demiel

Yellow Fever



BELIZAIRE
THE CAJUN

Belizaire Breaux is a "traiteur." He heals pain and sickness with prayer and medicine. Some say he is a "tomcat," but there is one woman he loves with a pa he can hardly contain. He would marry Alida Thibodeaux, but she has a Matthew Perry, an "Americain" whose daddy has more cattle than anybody i territory.

In those days, before the Civil War, cattle roamed loose and half wild in the w and marshes of South Louisiana. Many cattle were lost to rustlers and the some hard winters. The courts did as much about the rustlers as they did abou weather. Old man Perry has organized a vigilante committee to run the criminal of the state. There is bloodshed and lives are sadly lost.

More destitute than criminal are many of Belizaire's people, for whom exile is a bie and frightening punishment. Equally destitute are Alida and her children wh disowned by the Perry Family.

Armed with only his wits and "canaille" charm one man risks jail and the gallov bring peace and fairness back to this troubled land.
That man is Belizaire, . . . the Cajun.

Armand Assante is Belizaire. Gail Youngs is Alida.

Directed by Glen Pitre Produced by Cote Blanche Production

BELIZAIRE, THE CAJUN will be released in the Fall of '85. Look for it at a movie t near you.

Bayou Films / Cote Blanche Productions, Incorporated
Route 3, Box 614
Cut Off, Louisiana 70345

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CUT OFF
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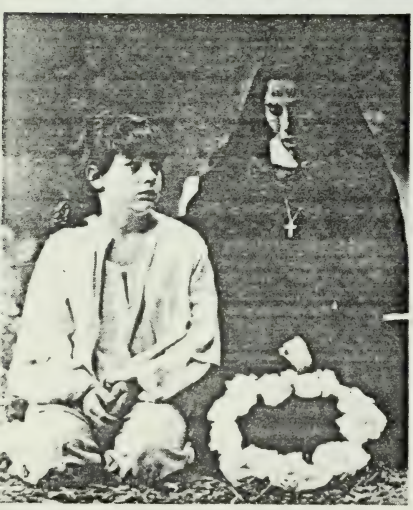


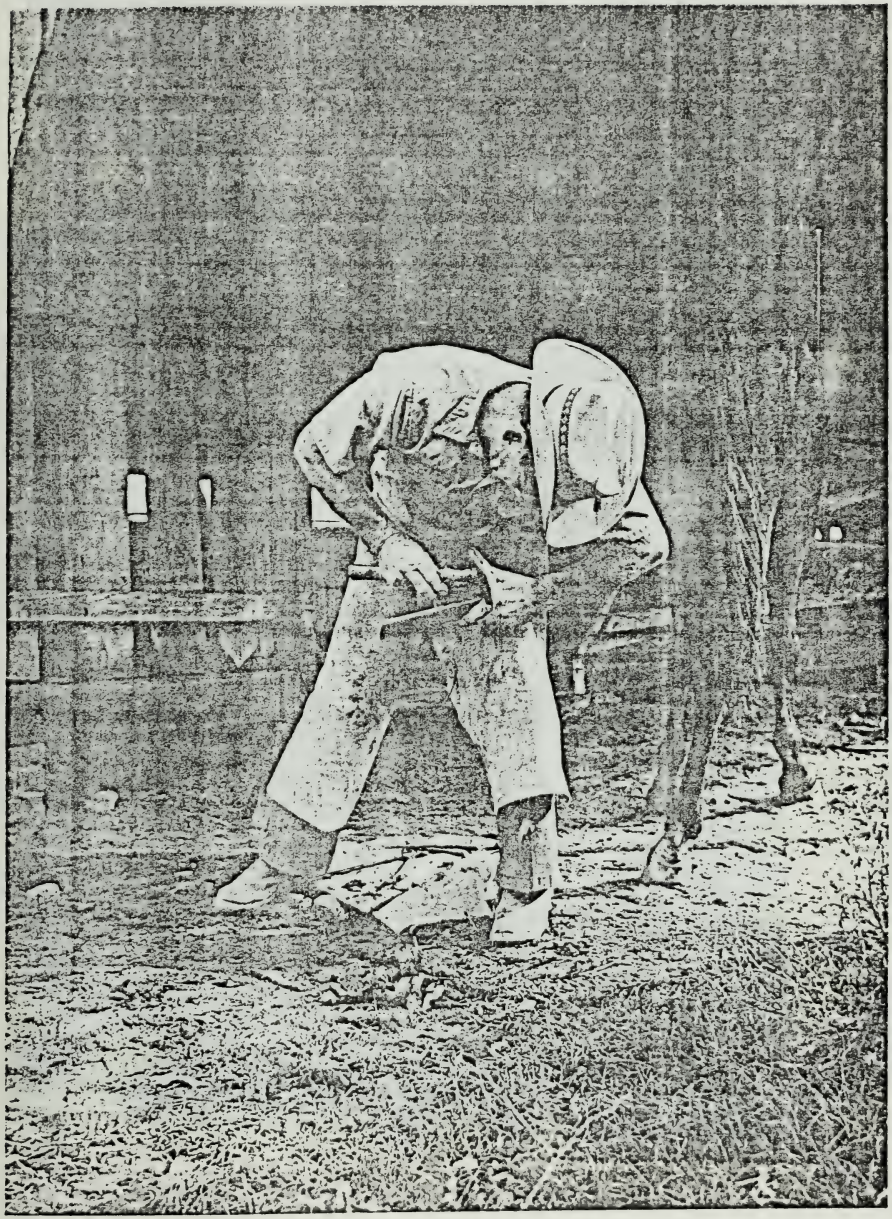
Photos by Michael Caffery
©Copyright 1985 Cote Blanche Productions, Inc.

APPENDIX 13

Selected Photographs

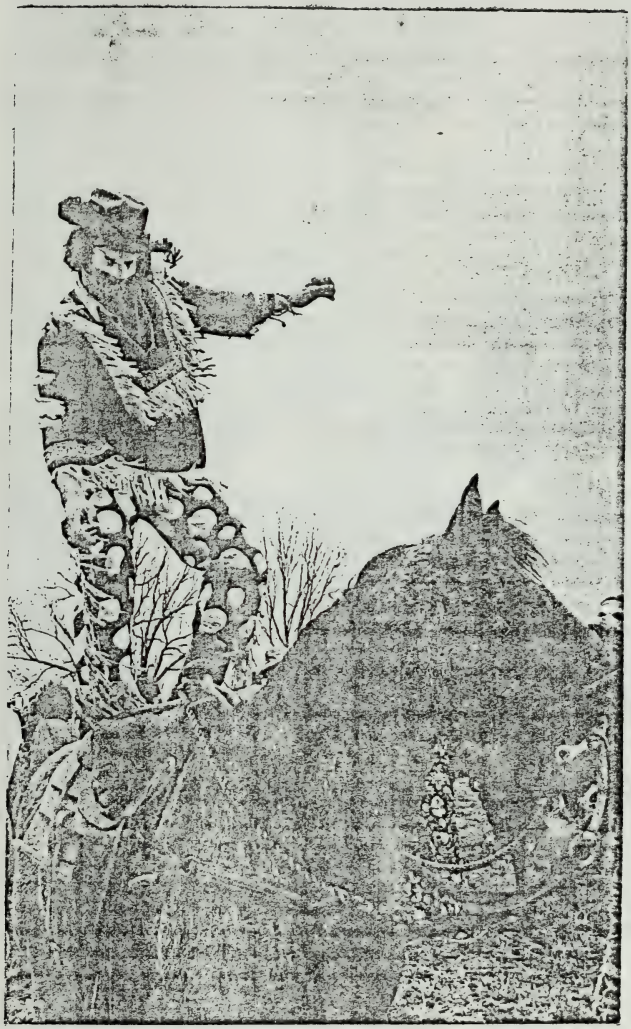
compiled by: Barry Jean Ancelet

Nathan Abshire, Basile photo by Elemore Morgan, Jr.



Farrier, near Carencro photo by Ginette Vachon

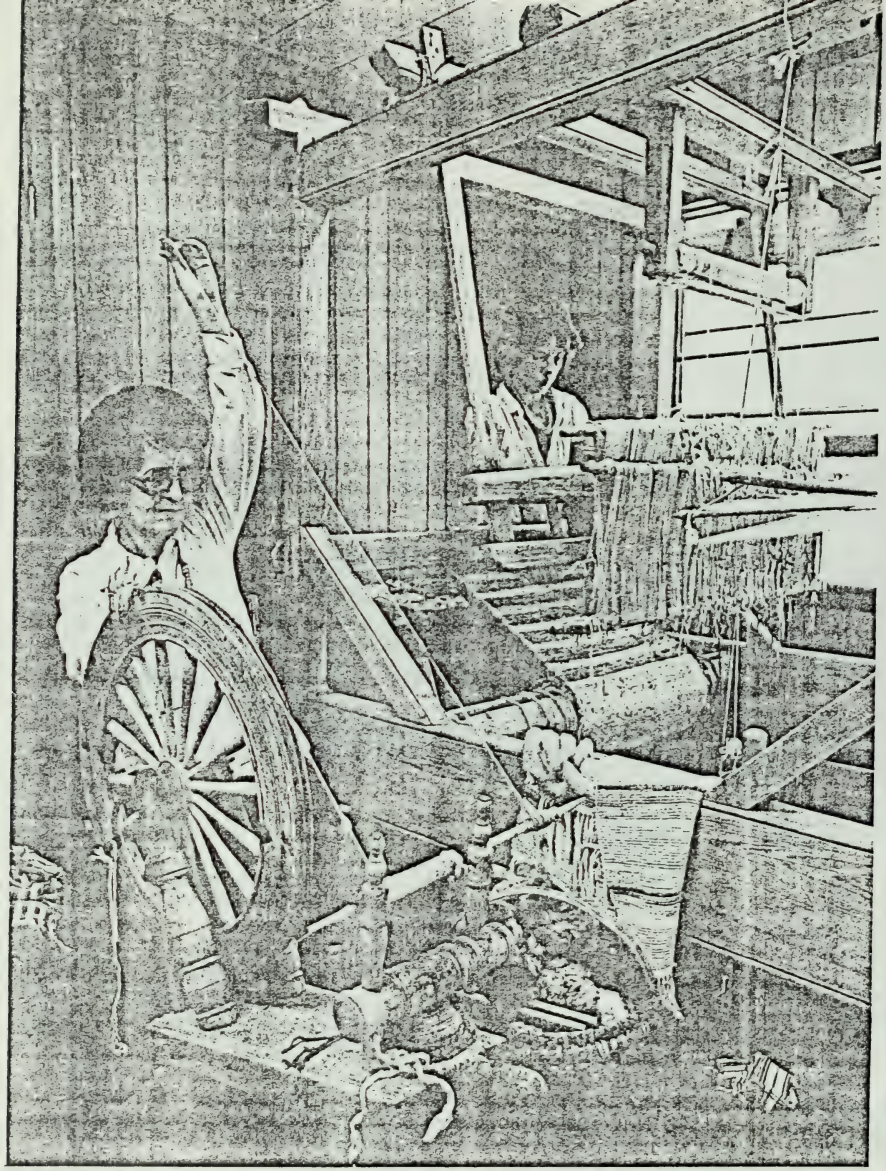
Traiteur, Gaston Arceneaux, Ossun photo by Philip Gould



Mardi Gras dancing on his horse, Mamou photo by James Edmunds

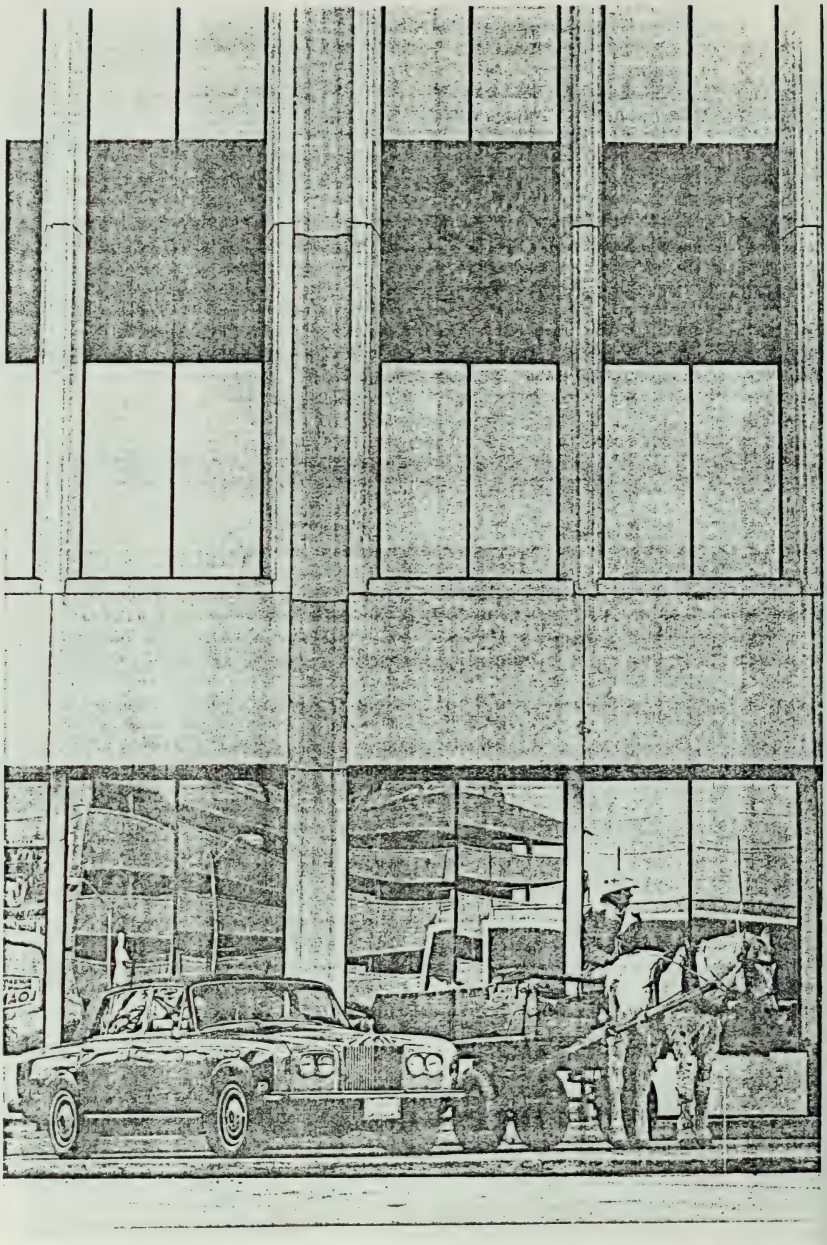
Zydeco King Clifton Chenier Photo by Philip Gould

Beer distribution, Mardi Gras, Mamou photo by James Edmunds



Acadian brown cotton spinner and weaver photo by Philip Gould

ung Cajun musician Robert Jardell Photo by Philip Gould

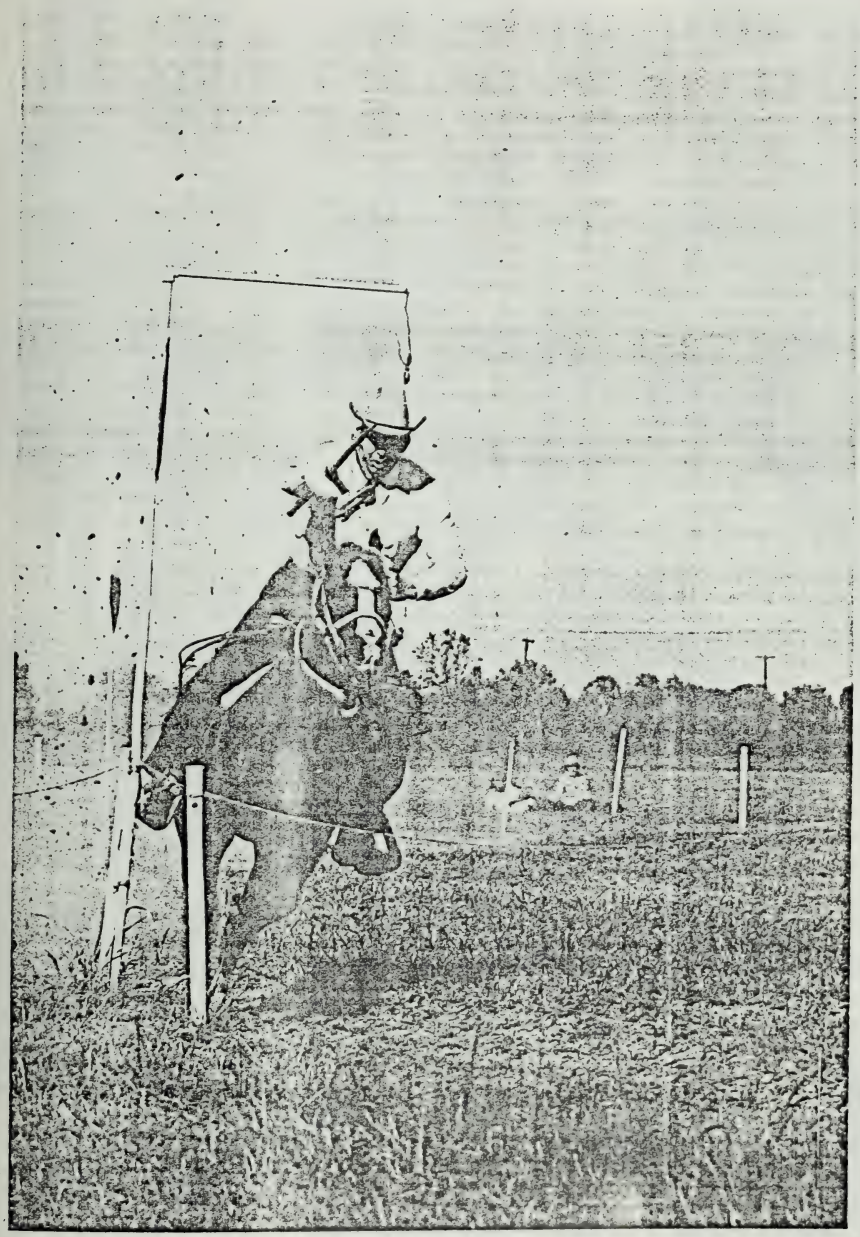


Rolls Royce and vegetable wagon, Lafayette Photo by Philip Gould

Mardi Gras rider, Mamou Photo by Philip Gould

Clarence Cormier, owner of Cormier's Cock Fighting Pit, Cankton

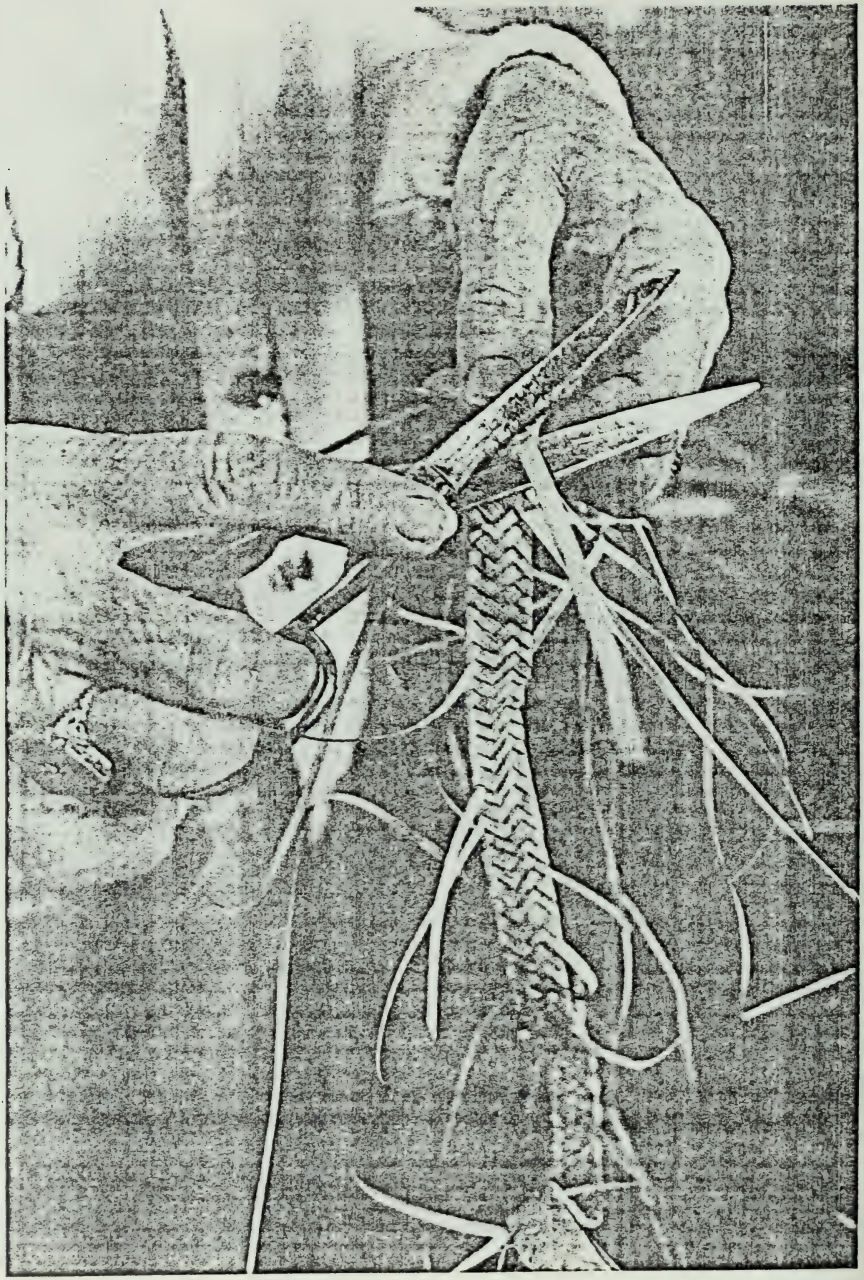
photo by Ginette Vachon



Tournoi participant, Ville Platte photo by Ginette Vachon

Alphonse "Bois-sec" Ardoin, Anse de 'Prien Noir photo by Elemore Morgan, J

Boiled crawfish eating contest photo by Philip Gould



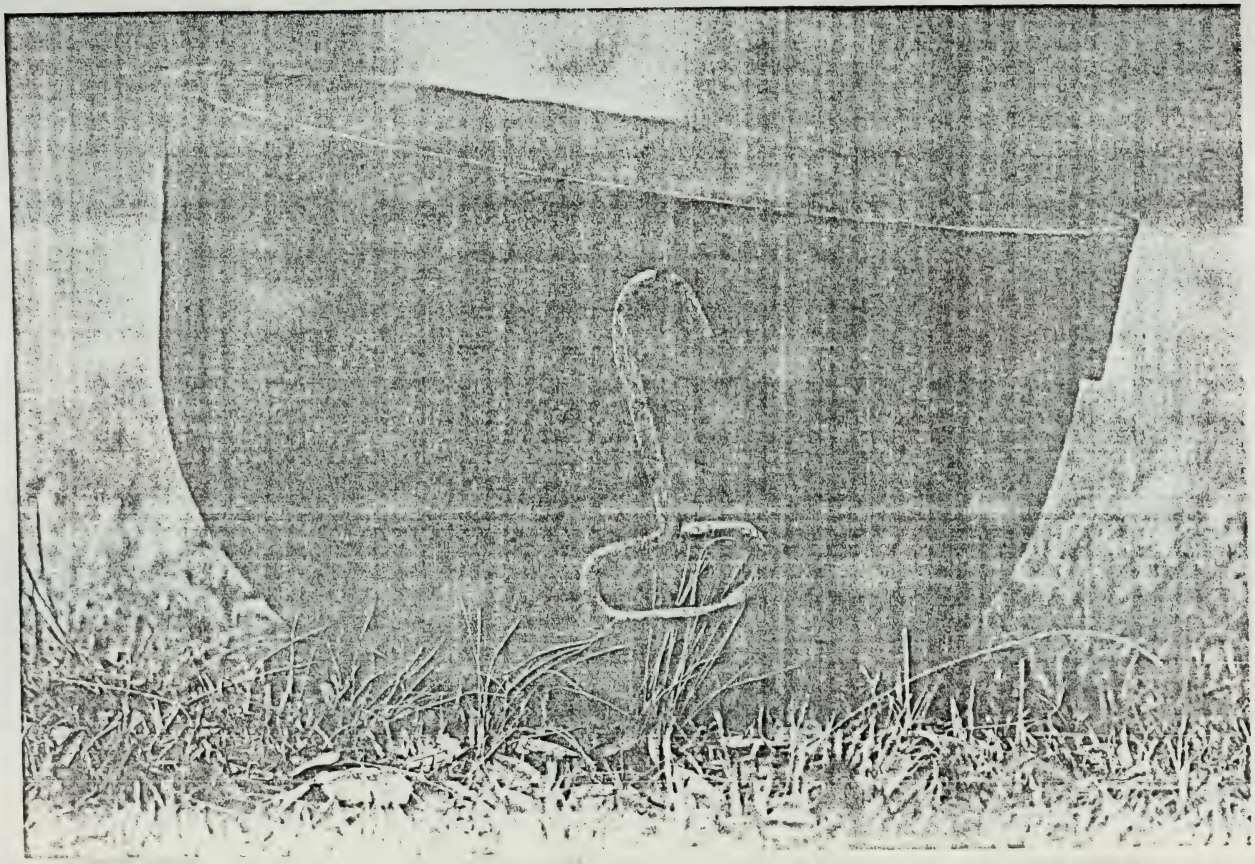
Palmetto weaver, Elvina Kidder photo by Philip Gould

Fur trapper stretching hides photo by Philip Gould

Mardi Gras rider with chicken

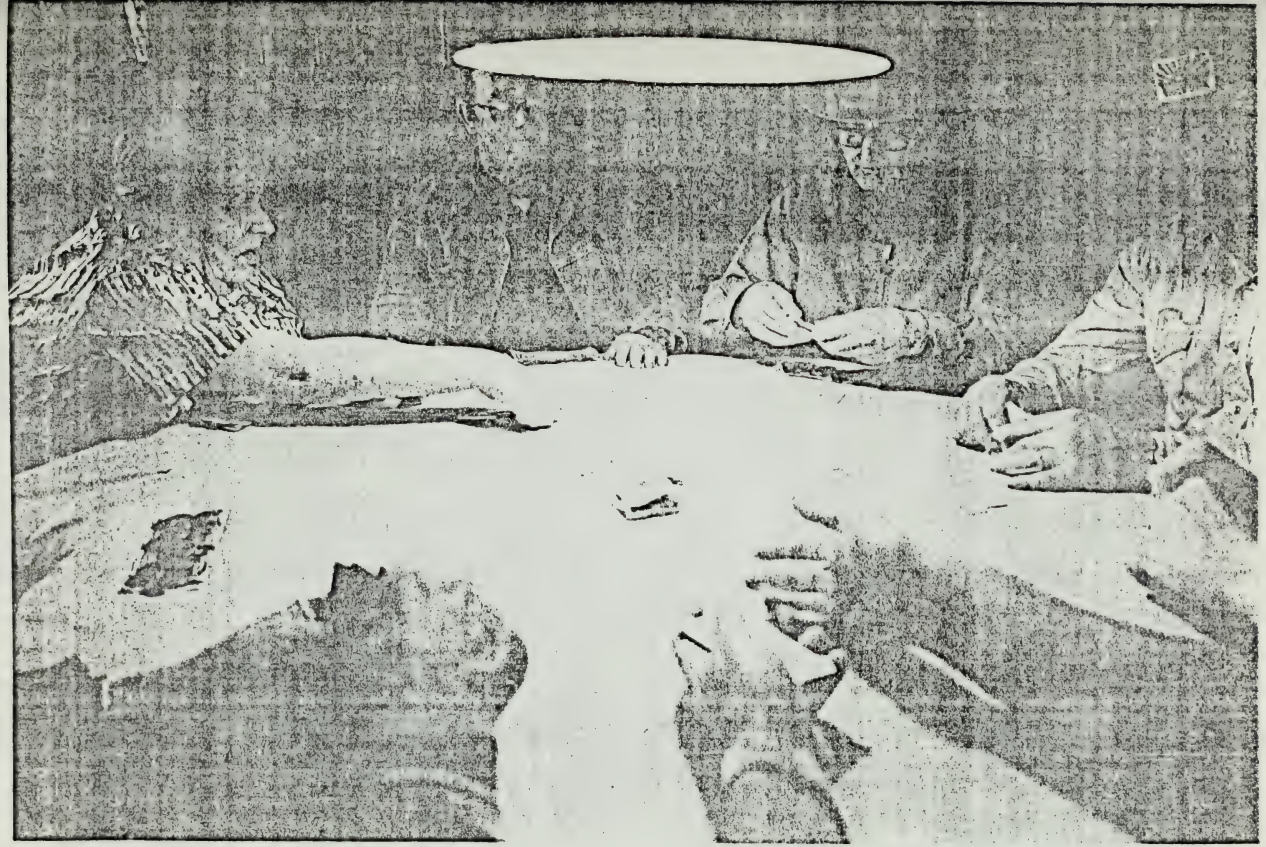
photo by Ginette Vacher

Cracklin rendering pot, boucherie in Ossun photo by Ginette Vachon



Boucherie, Ossun

photo, by Ginette Vachon



Bourré card game, Cankton

photo by Ginette Vachon

Mardi Gras riders, Church Point

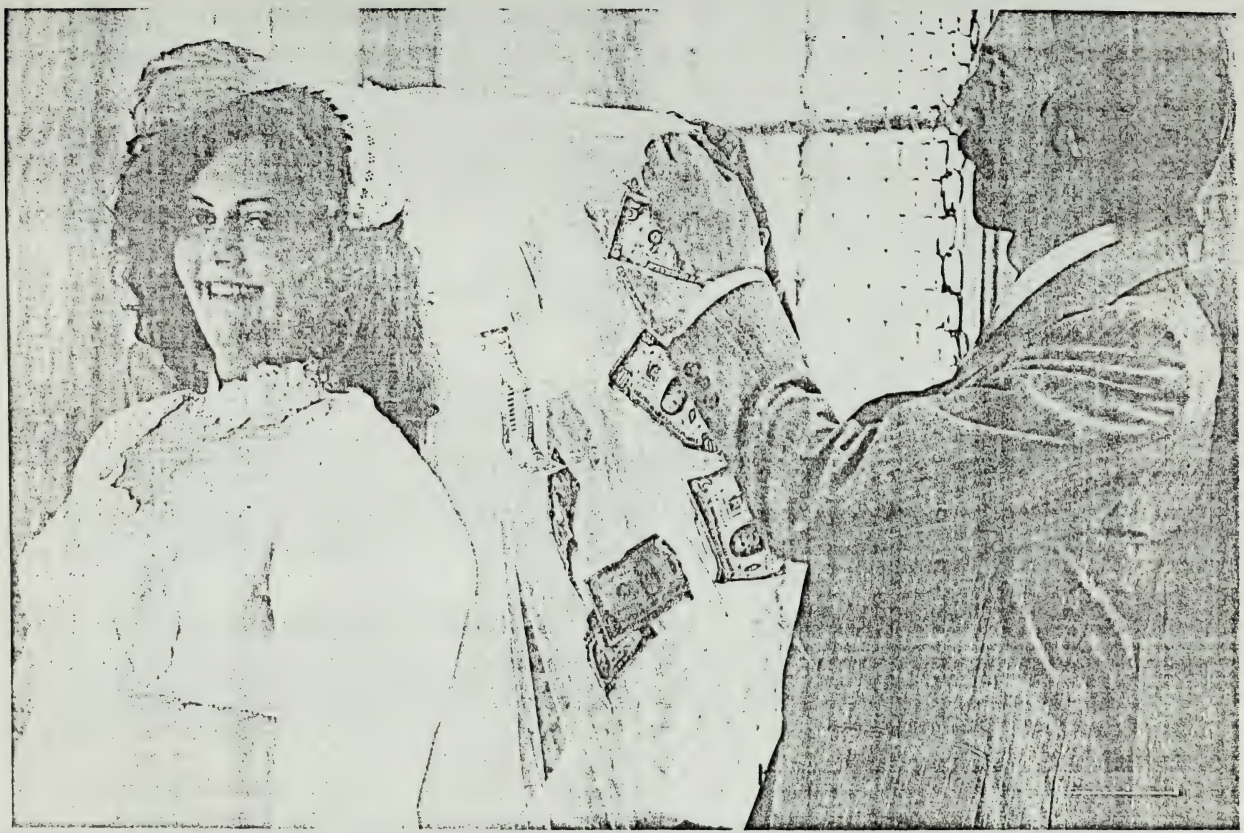
photo by Ginette Vachon

Knights of Columbus at Blessing of Shrimp Fleet

photo by Philip Gould

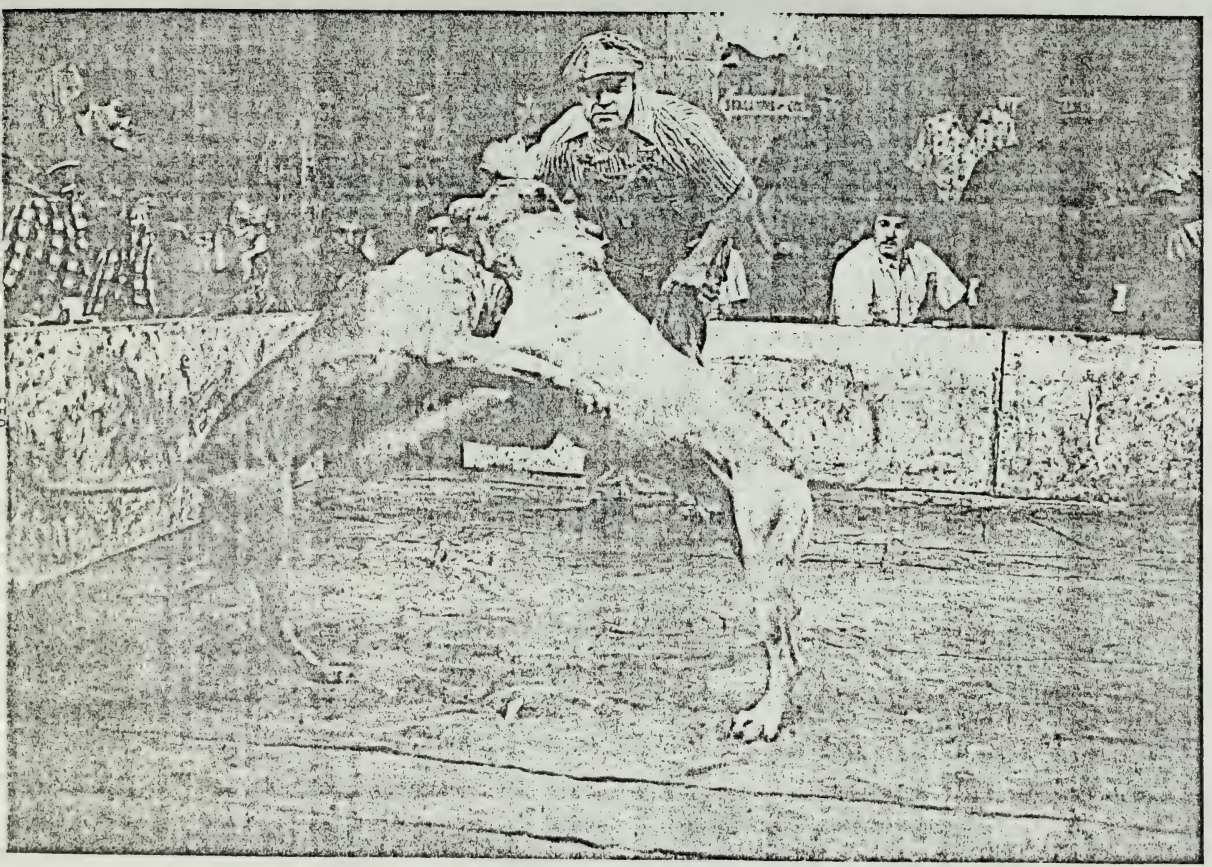
Chicken chase, Mardi Gras, Church Point.

photo by Philip Gould



Pinning money on the wedding veil, Scott

photo by Ginette Vachon



Dog fighting pit

photo by Ginette Vachon

75.6x4½ (row A

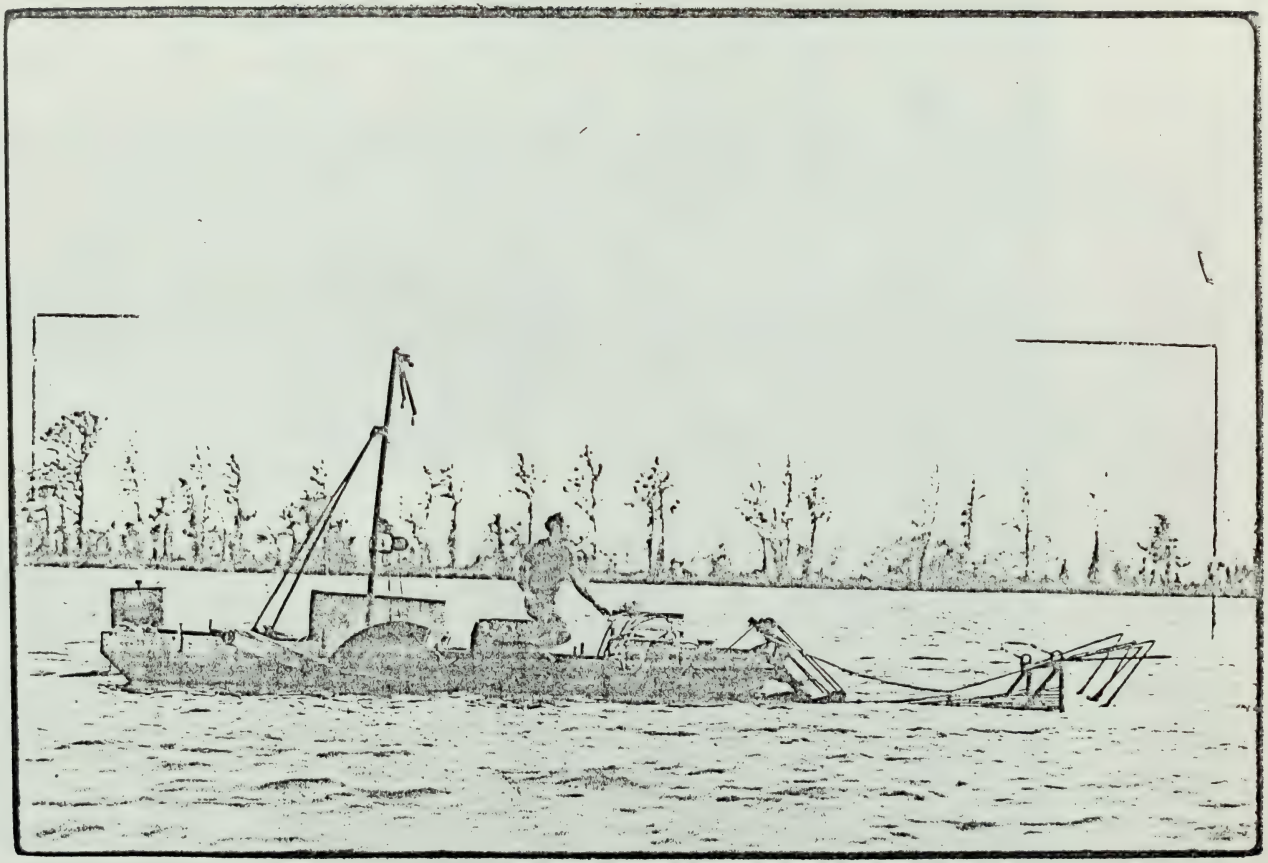
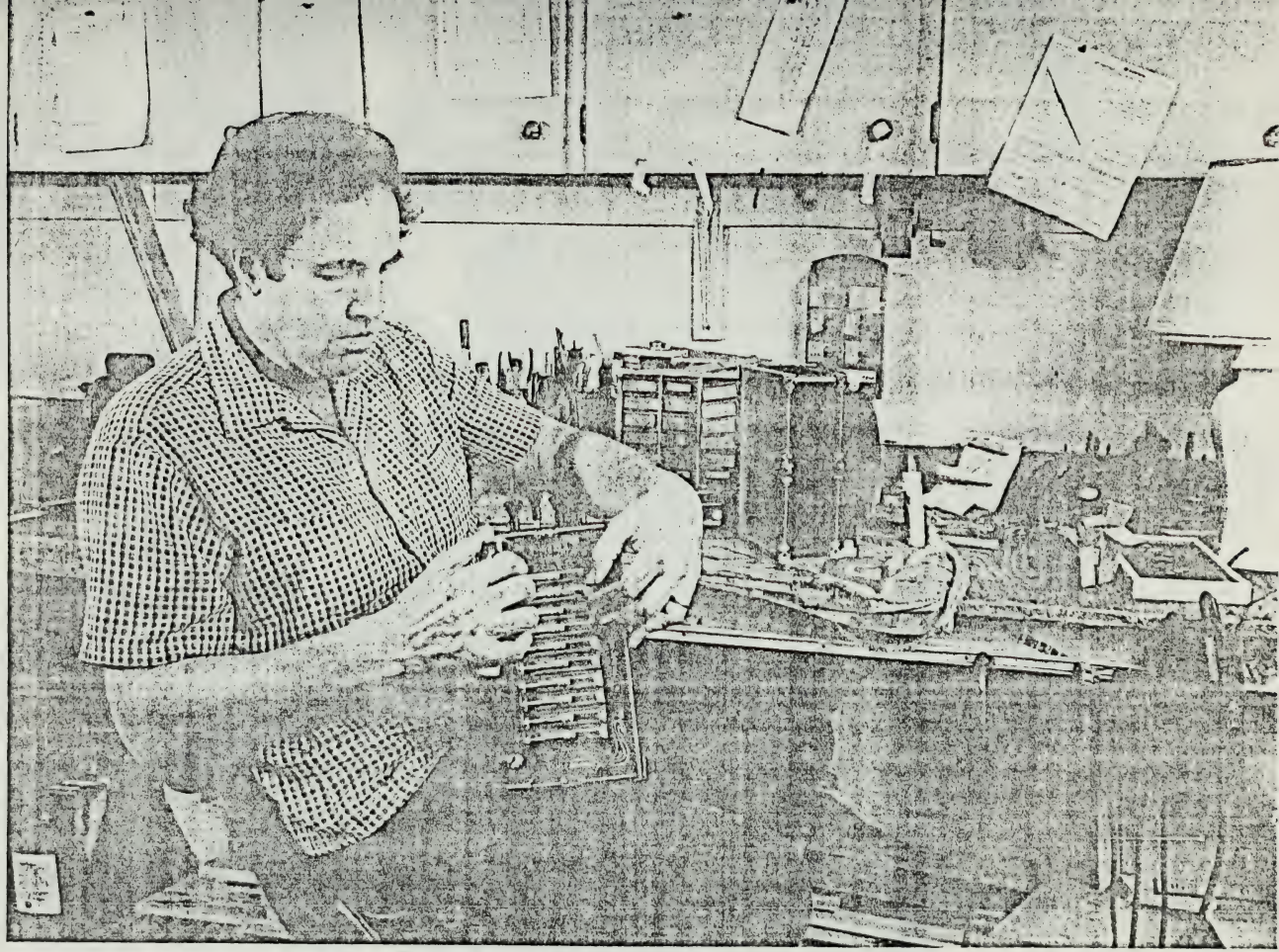


Photo by Philip Gould

Young zydeco musician Leon Sam

Photo by Philip Gould

Mardi Gras riders, Mamou photo by James Edmunds



Accordion maker Marc Savoy, Eunice

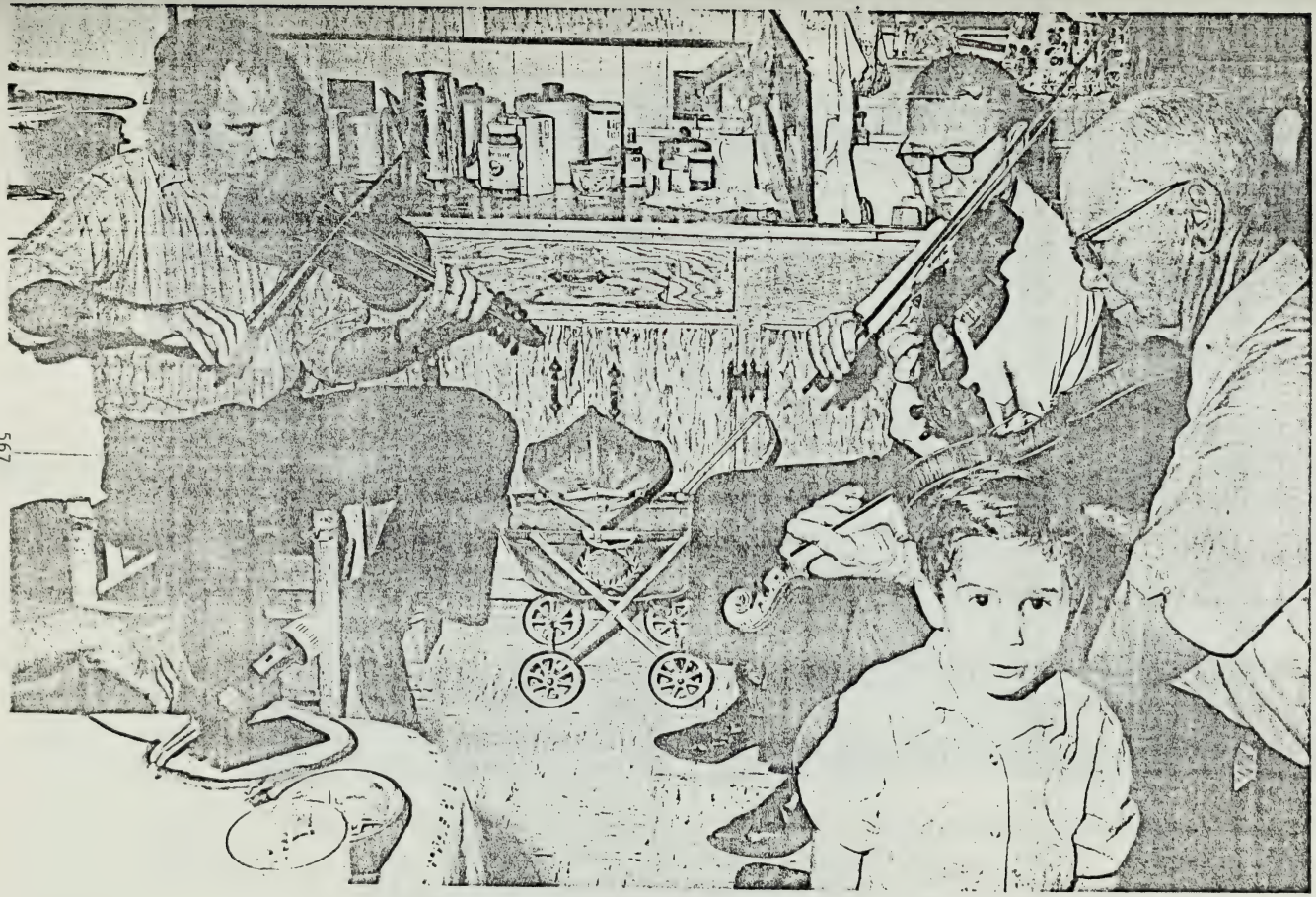
Photo by Philip Gould

Mardi Gras, Church Point

Photo by Philip Gould

Blessing of the sugar cane crop

photo by Philip Gould



Musical veillée at the Connor home, Lake Arthur

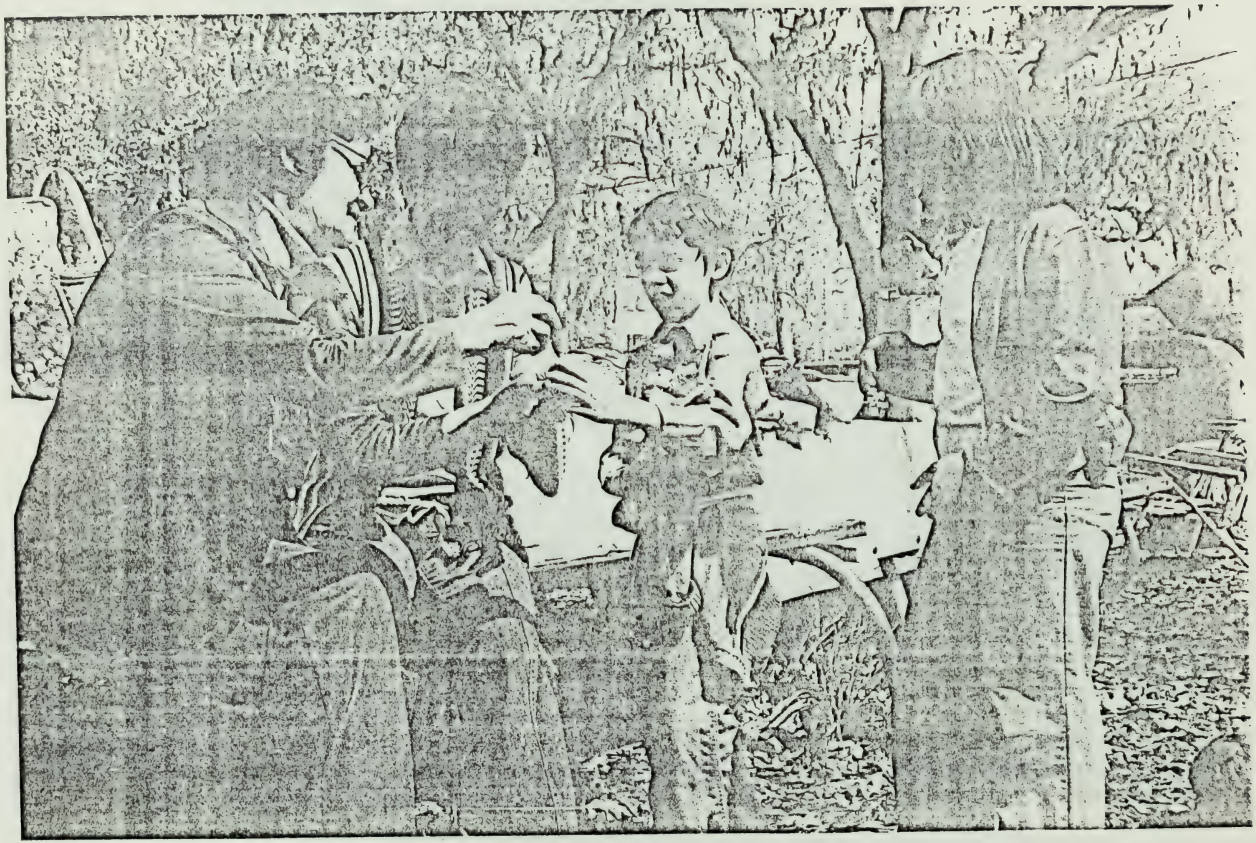
photo by Ginette Vachon

Boucherie, Ossun

photo by Ginette Vachon

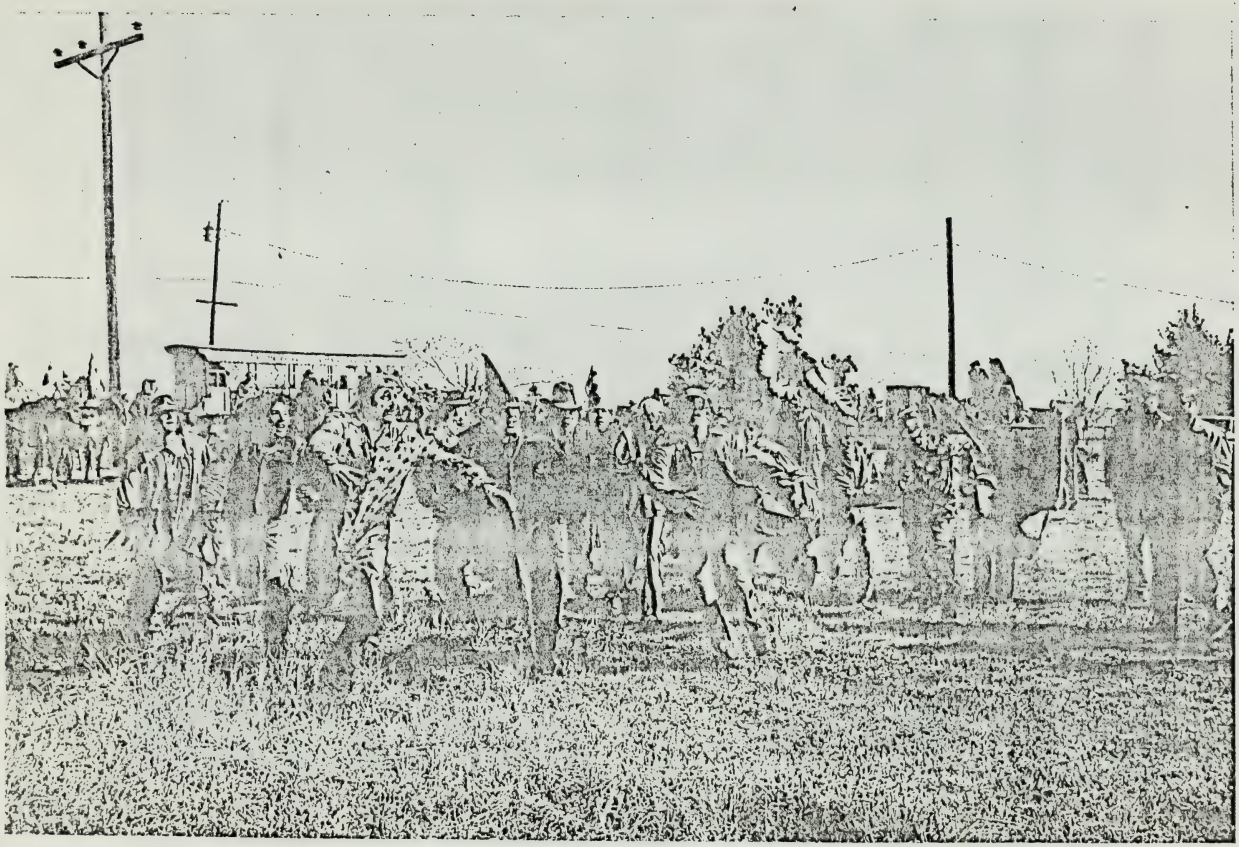
Mardi Gras, L'Anse Meg

photo by Jay Elledge



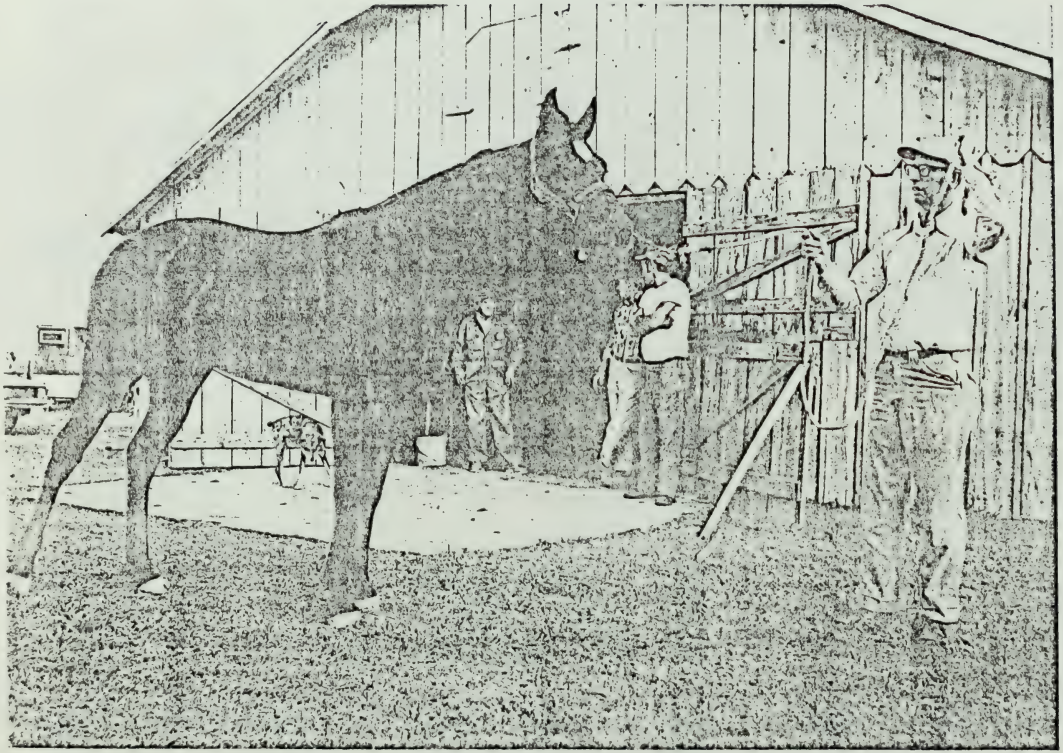
Easter, egg competition called "paquer"

photo by Ginette Vachon



Chicken chase, Mardi Gras, Church Point

photo by Ginette Vachon



Racing quarter horse, Cankton

photo by Ginette Vachon

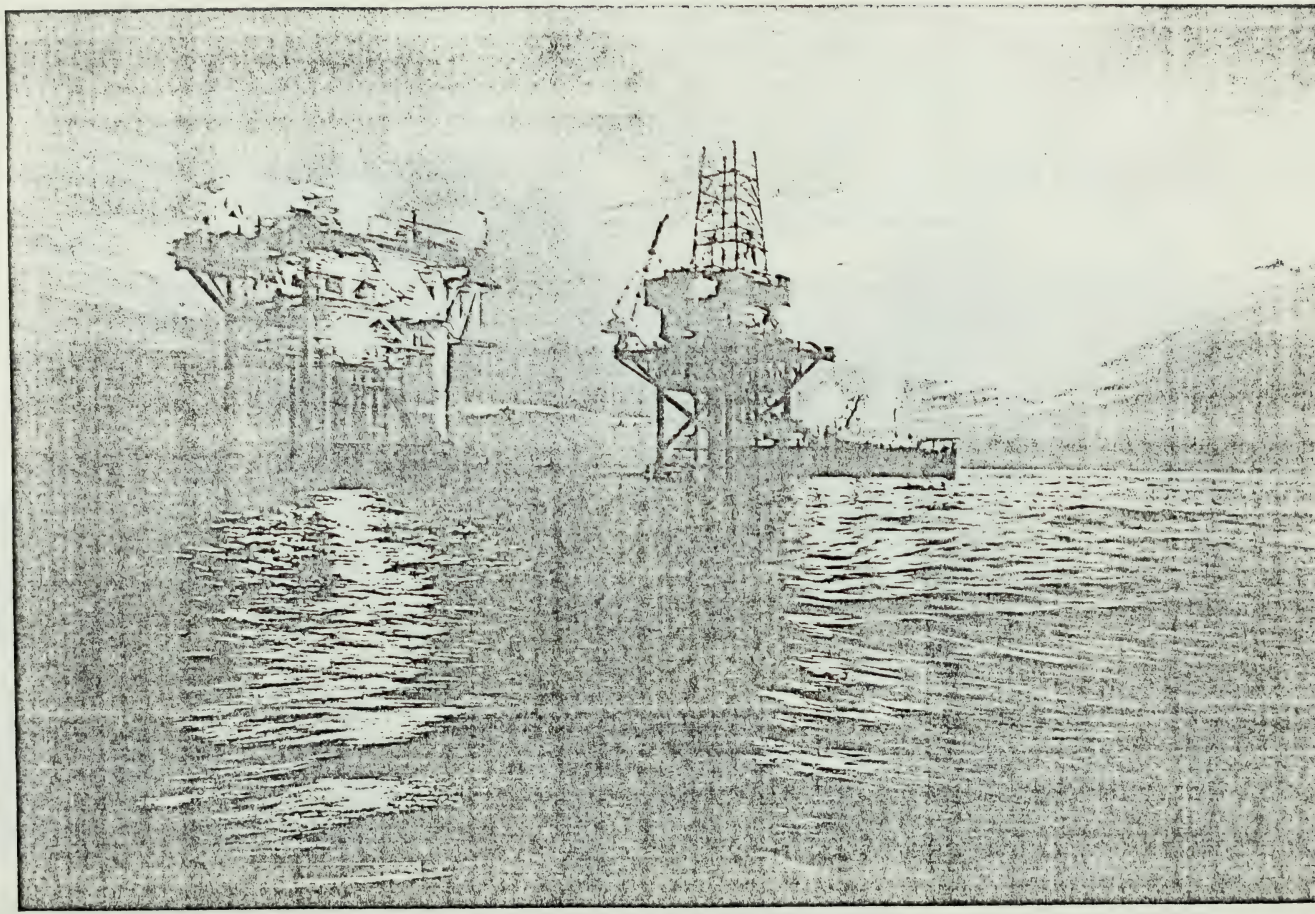
Cajun musicians Michael Doucet and Dennis McGee
in USL classroom

Photo by Philip Gould

Cattle roundup in Vermilion Parish photo by Philip Gould

Dennis McGee and Alphonse "Bois-sec" Ardoin, Eunice

photo by André Gladu

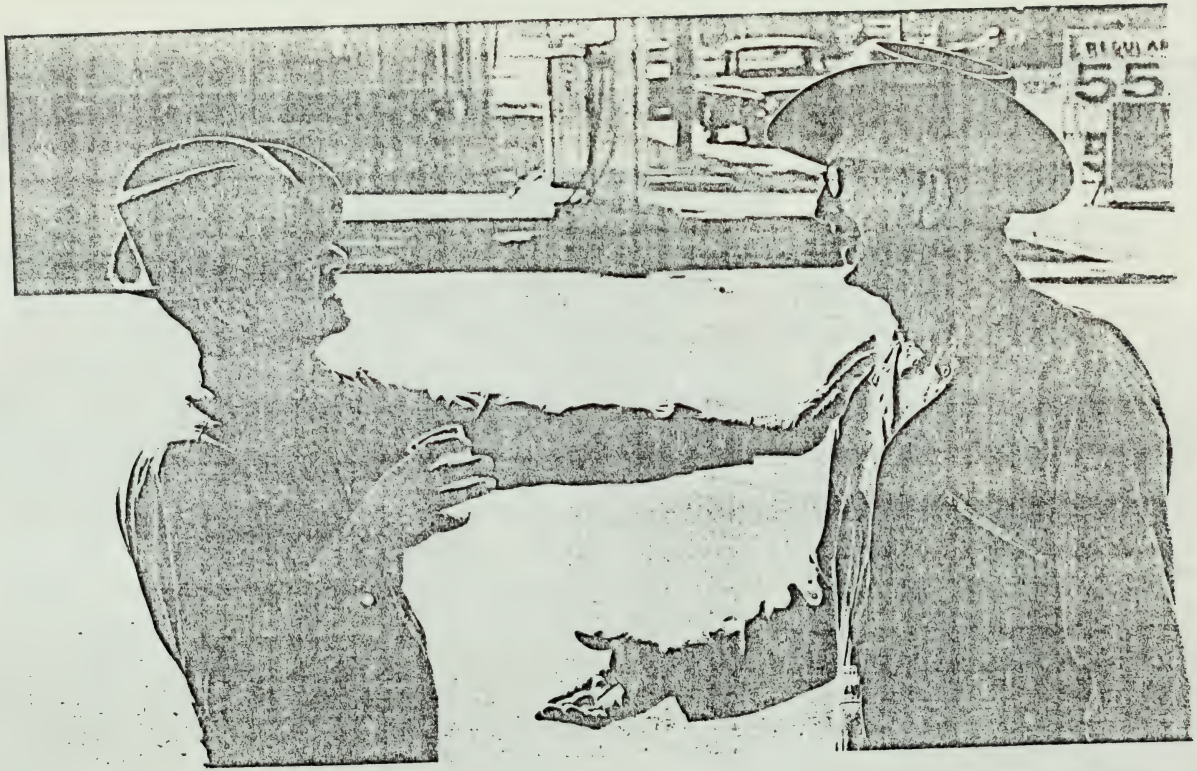


Offshore oil derricks

photo by Philip Gould

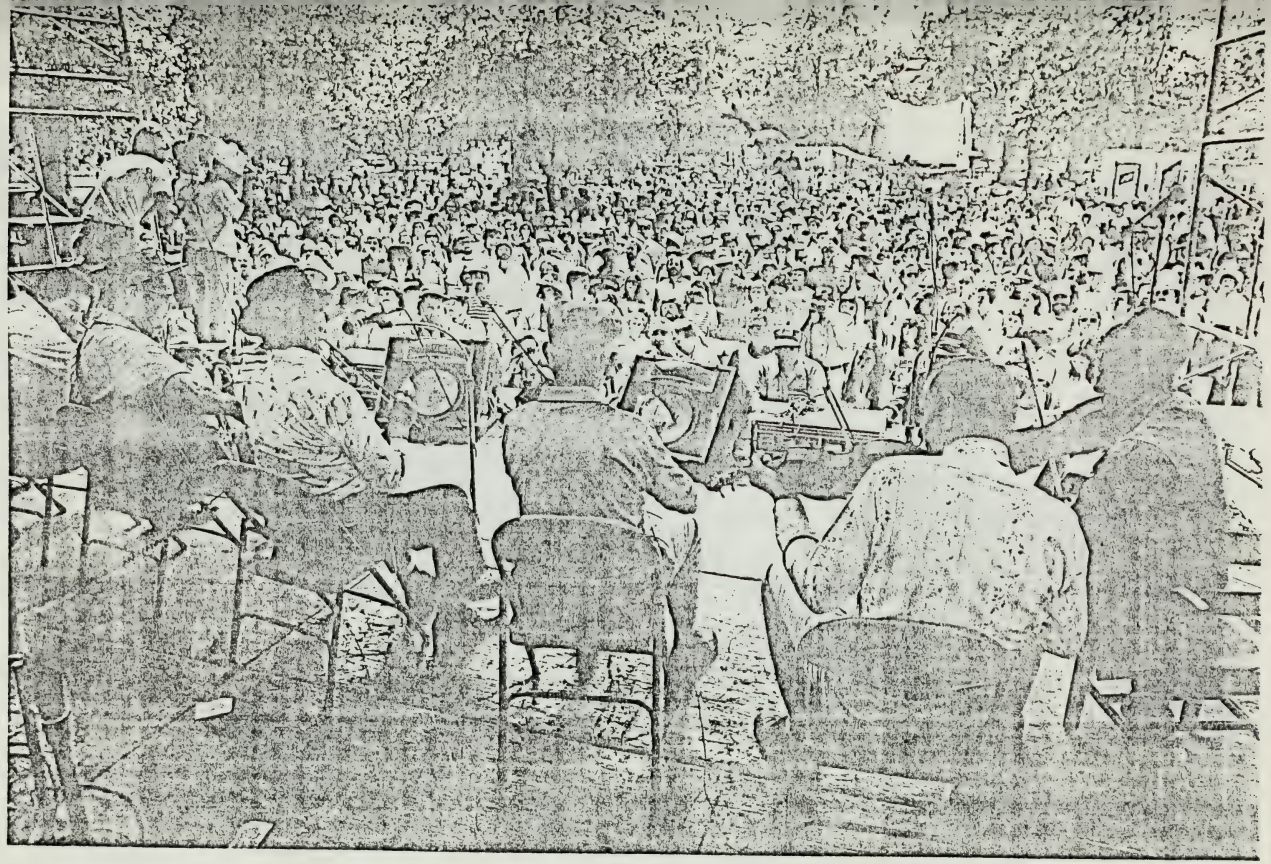
Canray Fontenot and the Ardoin Family Band,
Festival de Musique Acadienne, Lafayette

photo by Philip Gould



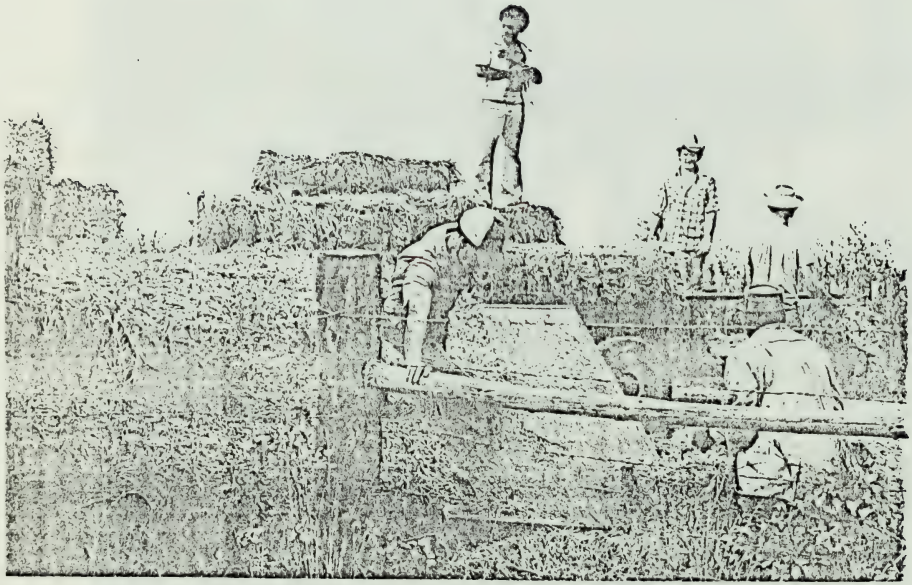
Storytellers, Mamou

photo by Philip Gould



"Festival de musique acadienne" Lafayette

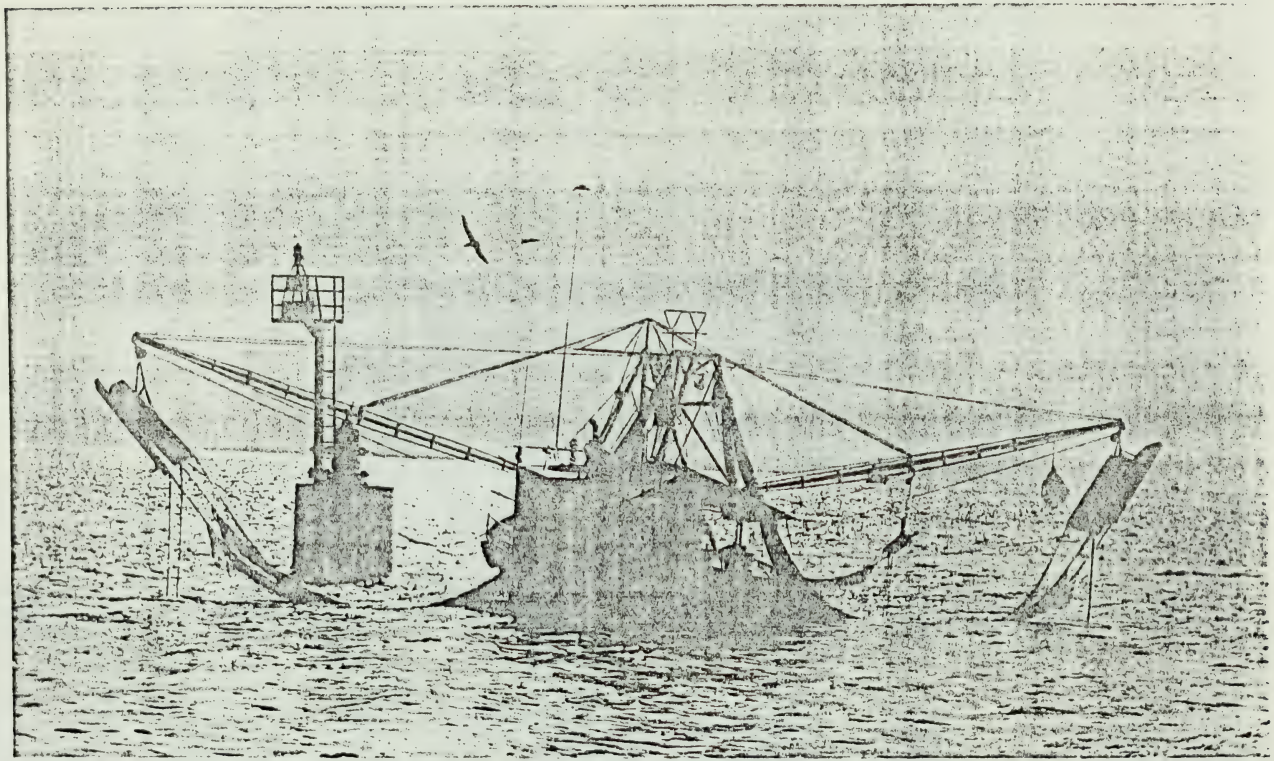
Photo by Philip Gould



Hay loading "coup de main", Ossun photo by Ginette Vachon

Canray Fontenot and Dewey Balfa

Photo by Philip Gould



Shrimp trawler

photo by Philip Gould

APPENDIX 14

Des Remedes Aux Traiteurs

John Lourcon

Louisiana French, Common English Names used in Southern Louisiana, and Scientific names, for Plants/Parts of Plants used in Louisiana French Folk Treatments.

The following is a list of the plants used in folk treatments in French Louisiana. Where several names exist for the same plant, all have been listed, although reference is made to the name encountered most frequently during fieldwork. A brief explanation of the various uses for some items is included.

1. Absinthe(f). bitterweed, wormwood. Artemisia absinthium. This plant is commonly used to make a tea for fever, chills, and typhoid fever. Bitterweed may also be applied to burns.
2. Arbre(m) àlilas, also Lilas(m). chinaberry. Melia Azedarach.
3. Baume(m). mint. Mentha sp.
4. Berrerave(f). beet. A syrup for coughs, including whooping cough, is made from beets.
5. Carrotte(f). carrot. A liquid made from carrots is used to treat jaundice.
6. Chardron(m), also choudron(m). thistle. Cirsium horridulum.
7. Chassepareille(f). sasaparilla. Callicarpa americana.
8. Chou-qras(m). pokeweed. Acnida albamensis. The leaves of this plant are commonly burned, and the smoke inhaled for respiratory disorders.
9. Cirie( ) also Cirier( ). Myrica Cerifera.
10. Citronella. A tea made from the leaves of this plant is used for colds.

11. Coton(m). cotton plant. The seeds of this plant are boiled in water for the treatment of colds. This may also be done, and the resulting liquid given to a woman who does not have enough milk to breast feed her baby.

12. Eronce(f, Cf. St. French ronce). blackberry bush. rubus cuneifolius.

13. Févi(m), also Gombo Féve(m). okra. Hisbus esculentus. The flowers of this plant are used to make a tea for nausea/vomiting.

14. Giraumon(m). pumpkin. The flowers of this plant are used to make a tea for nausea/vomiting. A liquid made from the pumpkin is used for jaundice.

15. Grand laurier(m). magnolia tree. see Laurier.

16. Guimauve(f). marshmellow, hibiscus. Hibiscus oculeroseus. A tea made from the leaves of this plant is used for colds.

17. Gombo févi(m). okra. see Févi.

18. Gombo filé(m). dried, powdered leaves of sassafras. see Sassafras.

19. Herbe(f) à chien. St. Andrew's cross. Ascyrum hypericoides.

20. Herbe(f) à malo, also Pagogie. lizard's tail. Saururus cernuus. the white fibrous roots of this plant, which have little taste, are used for gum disorders, especially teething. They may also be used for bruises.

21. Herbe(f) à sireau (also sirop). elderberry. see Sireau.

22. Herbe(f) à vers. worm seed. Erigeron philandelphicus.

23. Laurier(m), also Grand laurier. magnolia. Magnolia grandiflora. A tea made from the leaves of this plant is used for colds.

24. Lilas(m). chinaberry. see Arbre(m) à lilas.

25. Mamou(m). coral tree. Erythrina hervacea. A tea made from the leaves or bark of this plant is used for colds, coughs, and pneumonia.

26. Manglier(m). marsh elder.

27. Moutarde(f). Mustard plant. The seeds of this plant are crushed, then used to make a mustard poultice for stomach colds.

28. Orangers(m). orange tree. A tea made from the flovers of this plant is used for coughs.

29. Pagogie( ). lizard's tail. see Herbe(f) à malo.

30. Patate(f) à fleur. Asparagus sp.

31. Patate(f) anglaise. see Pomme(f) de terre.

32. Patate(f) blanche. see Pomme(f) de terre.

33. Patte(f) de chat. cat's pav. Gnaphalium purpureum. This plant is used to make various liquids, which are used to treat kidney trouble, and coughs.

34. Petit laurier(m). little bay laurel. This plant may be used to treat cramps.

35. Plantain(m). rib grass, swamp aster. Aster puniceus. The leaves of this plant are used for skin abrasions.

36. Plaqueminier(m). persimmon tree. Diospyros virginiana.

37. Pomme(f) de terre. Irish potato. This potatoe is often applied to burns. Carrying an Irish potato in one's pocket is believed to ward off rheumatism.

38. Raquette(f). cactus. Cactaeae opuntia. The leaves of this plant, with the spines (may not be present) removed, may be heated on the stove, and then applied to regions which require heat. Another use is to remove the spines and skin, revealing a white, pulpy, moist inside, which is placed in water in the refrigerator. The resulting liquid may be drunk during the summer as a general refresher.

39. Rhubarb(m). A tea made from rhubarb is used to treat diarrhea.

40. Sassafras(m), also Gombo filé(m). sassafras. Sassafras albidum. A tea made from the leaves of this plant is used for colds and the measles.

41. Saule(m). willow tree. The leaves of this plant are used to draw out a fever.

42. Sireau(m), also Sureau(m), Sirop(m), Herbe(f) à sireau. common elderberry. Sambacus canadensis. A tea made from the roots or leaves of this plant is used for fever, chills, and coughs. The leaves are also tied to the forhead to draw out a fever. The purple berries of this plant are used to make a liquid for putting iron into one's body. The flowers are used to make a tea for the measles.

43. Vignerères(fpl). fragrant cudweed. Gnaphalium obtusifolium. This plant is used for coughs.

APPENDIX 15

Schedule of Events

Festival de Musique Acadienne 1986

Festival de Musique Acadienne 1986

"Creation within Tradition"

dedicated to the memory of Lawrence Walker

Schedule

Friday night, September 19 Downtown Lafayette5:30 - 6:30

LES FRÉRES MICHOT Under the direction of Rick Michot, this group is carrying on in the venerable tradition of Cajun family bands. Rick and Bobby the longest playing members of the band have performed in a number of places including New Orleans for the World's Fair, St. Genevieve, Missouri, for the French Colonial Historical Conference, and even a local plantation for a private luncheon for Princess Anne of England. Tommy, David, and Mike have just recently joined their brothers, but already the group has attracted considerable attention, representing the United States at an international music festival in Poland this summer.

6:30 - 8:30 WAYNE TOUPS AND THE ZYDECAJUN BAND Wayne Toups opens and closes this year's festival. In addition to this evening performance, he will stalk with stage in Girard Park on Sunday. See the note about him here.

Saturday, September 20 Girard Park

11:00 - 12:30 REGGIE MATTE AND THE CHURCH POINT PLAYBOYS This group is one of the best examples of the Church Point style of Cajun music. Reggie was one of the first winners of the Cajun Days accordion

contest. He is teamed up with Bee Cormier, one of the driving forces behind the conscious effort to encourage young Cajuns to pick up the music of their heritage. While carefully preserving the region's tradition developed by many generations of excellent musicians, which also looks actively toward the future. They have recorded several of their own new songs, as well as a few by Pierre Daigle.

12:30 - 2:00 PHIL MENARD AND THE LOUISIANA TRAVELERS This group hasbeen a mainstay on the Cajun music scene in the Lake Charles/southeast Texas area for decades. Their music is somewhat influenced by country and rock, and they are noted for pedal steel player and singer Ivy Dugas' innovative translations, such as "Mauvais Leroy Brown." He has also composed such contemporary Cajun classics as "La Valse à Mam." They have recently performed at the Louisiana Folklife Festival and the New Orleans World's Fair. This is their first performance at the Cajun Music Festival.

2:00 - 3:30 FILé This group, which rose out the ashes of Cush Cush's breakup three years ago, has quickly and firmly established itself on the local scene, performing regularly at Mulatte's. They missed last year's Cajun Music Festival in Ohio. They have also performed at the Festival du Voyageur in Winnipeg, the Festival d'été in Québéc, the Smithsonian Festival of American Folklife in Washington and the New Orleans Jazz and Heritage Festival. This summer, they were part of the Statue of Liberty rededication ceremonies in New York, performing at the National Folk Festival on July 4th on Wall Street.

3:30 - 5:00 PAUL DAIGLE AND CAJUN GOLD Another example of the Church Point sound, this group has recorded several outstanding new songs, including "La Nouvelle Valse d' Anniversaire," "Cherie Aline," and "La Valse des jeunes mariés," along with a few old standards from the Lejeune song mill.

5:00 - 6:30 TERRANCE SEMIEN AND THE MALLET PLAYBOYS This group of young Creoles is fast becoming one of the hottest zarico bands around. They have performed at the New Orleans Jazz & Heritage Festival, the Greenville Blues Festival, the Martin Luther King Commemoration in Atlanta, and the Lone Star Café in New York. The group has two songs in an upcoming film, "The Big Easy," and their latest recording features Paul Simon on background vocals. Their sound is characterized by a mixture of traditional tunes and r & b influences, and they have composed some very beautiful new songs in the zarico tradition.

6:30 - 8:00 JOEL SONNIER AND LOUISIANA This will be homecoming for this native son of South Louisiana. Joel Sonnier was born and raised in Rayne. As a youth, he was a prodigy on the accordion, and was hailed as the next Iry LeJeune. He was also a remarkable singer. When he joined the swamp pop movement, he was dubbed the Cajun Valentino. He eventually left Louisiana in search of his fortune, and has spent the last few years on the big road between New York, Nashville and Hollywood, writing several hit songs along the way. He and his music were featured in "Mask," and he is presently working with French composer Maurice Jarre on another Hollywood film. He has maintained strong ties with the homefront while bringing Cajun music to a broad

audience. He performed with Beausoleil at the 1977 Cajun Music Festival and was joined by Michael Doucet for a series of performances at McCabe's in California. Some years ago, he recorded an album of Cajun songs on Rounder Records. Most of the same musicians performing with him then join him for this performance.

Sunday, September 21 Girard Park

11:00 - 11:30 DENNIS MCGEE, SADY COURVILLE AND PRESTON MANUEL Much has been said about these venerable musicians and with good reason. They have been around longer than anybody else. At 93, Dennis is easily the dean of Cajun musicians. He has been performing with his brother-in-law Sady since the 1920's. They first recorded together in 1928. Preston was especially active during the string band era of Cajun music, performing with such greats as Leo Soileau and J.B. Fusilier. Dennis and Sady have not slowed down much over the years. They have performed throughout the country at such events as the National Folk Festival and the Smithsonian Festival of American Folklife. For a while, Dennis' son Jerry McGee, who played lead guitar for Kris Kristofferson, had them performing regularly at Kristofferson's concerts. Recently, they stole the show on "A Prairie Home Companion," broadcast live from Baton Rouge. In the 1920's and 1930's, Dennis McGee was an important creative force in Cajun Music, composing songs which have now become standards.

11:30 - 1:00 BOIS-SEC ARDOIN AND THE ARDOIN FAMILY BAND The music of Alphonse Ardoin and Canray Fontenot is pre-zarico. The combination of these two excellent musicians is much greater than the sum of its parts. Their sound is based on the kind magic that only comes after decades of performing together. Bois-sec learned to play the accordion while playing the triangle with his cousin Amede Ardoin, a very innovative musician and singer who composed a substantial part of what we consider the core repertoire of Louisiana French music. A creative genius, Canray Fontenot has adapted old songs, like his classic "Barres de la prison," and composed many new ones, like "Joe Pitre a deux femnes" and "La Femne des autres."His own songs have been featured recently on an Arhollie anthology and on Beausoleil's latest album, also on Arhoolie. Last year, Canray joined Michael Doucet for a sold-out performance at Carnegie Hall. Bois-sec and Canray have performed at a host of festivals, including the New Orleans Jazz and Heritage Festival, the New Orleans World's Fair, the St. Louis Frontier Folklife, and the National Folk Festival. They have also brought their Creole sound to Europe and Canada. They are just back from receiving the National Endowment for the Arts Heritage Award in Washington D.C., which included a performance at Ford's Theater.

1:00 - 2:30 ZACHARY RICHARD AND ZACK ATTACK Zachary Richard is firmly established as an force in French Louisiana music. His original songs have won him acclaim in Canada and France where he has had best-selling records. He has won France's Prix de la Jeune Chanson. He shocked some of the home-folks at the 1975 Cajun Music Festival with

his sense of militancy for the Cajun cause. His later material has been less engage, though no less committeed, if the medium is indeed the message: he continues to perform in French. His highly innovative sound blends Cajun and zarico styles with contemporary influences (swamp pop, rock, r & b). He is just back home from a very successful tour in France to "soak in some of the real stuff for a while."

2:30 - 2:45 INEZ CATALON ET MARCIE LACOUTURE After a hot zarico performance at last year's festival, Marcie Lacouture silenced the crowd with a couple of ancient ballads which she sang all alone. This year, she brings her mentor Inez Catalon to sing a few more songs from the most ancient musical tradition of French Louisiana, unaccompanied singing.

3:45 - 4:00 DEWEY BALFA AND THE BALFA BROTHERHOOD Dewey Balfa has long been a pillar in the effort to preserve Cajun music. Yet he has clearly said that he is not only interested in preservation, but also in survival, and survival means life. He describes Cajun music in terms of a tree. It needs new growth as well as strong roots to thrive. Consequently, he has not sheid away from the future while keeping a watchful eye on the past. Dewey explained it best during a recent performance at the Smithsonian Festival of American Folklife in Washington when he said, "Now I'm going to play new songs for you. That might make some of these people backstage nervous, because I'm supposed to play 'old stuff,' but the 'old stuff' I've been playing was

new about fifty years ago. I'd like to think that musicians are still going to be playing Cajun music fifty years from now, so I'm doing my part to provide them with 'fifty-year old stuff' right now." He must be doing something right. His latest album, "Souvenirs," which contains all newly composed material, was nominated for a Grammy last year.

4:00 - 5:30 MICHAEL DOUCET dit BEAUSOLEIL Michael Doucet and Beausoleil continue to be a major force on the French Louisiana music scene. They are also often on the road bringing Cajun music to the rest of America. Last year, they performed several times on "A Prairie Home Companion," before a sell out crowd at Carnegie Hall and recently at the Smithsonian Festival of American Folklife in Washington. Their latest album was nominated for a Grammy, and their next one is just as exciting. Michael has produced several new songs, including "Zydeco Gris Gris" and "La Valse des Freres Balfa." Yet his major contribution has been his innovative recycling of older material that might otherwise have been forgotten. He has revived some of the recordings made by John and Alan Lomax in 1934, such as "Belle," "Je m'endors" and "Pierrot Grouillet et Mademoiselle Josette." Michael has also been a Cajun musician in residency for area schools through the Acadian Arts Council and recently provided the music for Glen Pitre's film, Bélizaire.

5:30 - 7:00 WAYNE TOUPS AND THE ZYDECAJUN BAND Wayne Toups grabbedthe Cajun Music Festival by the tail a few years ago and has not let go since. His energetic and exuberant style has firmly established him on the local dance hall circuit. He has also performed at several outside festivals, including the Louisiana Folklife Festival in Baton Rouge and the New Orleans World's Fair. This summer, Michael Doucet invited Wayne to join him in Washington for the Smithsonian Festival of American Folklife. His beautiful new waltz, "Mon Ami," is an excellent example of creating within the tradition. His new album on Swallow Records, which will make his music more available than his previous release on England's Sonet Records, has already received rave reviews. Yet, throughout his new-found sucess, Wayne remains in close touch with the sources that fuel his music.

1985 FESTIVAL DE MUSIQUE ACADIENNE/CAJUN MUSIC FESTIVAL

Girard Park, Lafayette

This year's Festival de Musique Acadienne is dedicated to the memory of Cleoma Breaux Falcon and to the role of women in the development and preservation of French Louisiana's heritage of traditional music. The first contact with music that most of us had was hearing our own mothers or grandmothers, aunts or nannies sing us quiet when we were babies. Yet the South Louisiana music scene is most often thought of as a man's territory, because few women have performed pubically. There are, however, a number of remarkable exceptions who

have made important contributions to Cajun and Creole music, notably Cleoma Breaux Falcon. From a musical family (her brothers formed the nucleus of the legendary Breaux Brothers Band), she was a talented guitarist and singer herself. In 1928, she joined her husband Joseph Falcon in recording "Allons & Lafayette," and "La Valse qui me fait du mal" for Columbia, and these two songs became sides A and B of the first Cajun record released that same year. The 1985 Festival de Musique Acadienne salutes Cleoma Breaux Falcon and all the women who have helped to keep Cajun music alive by playing it and singing it for us, in public dance halls as well as in the privacy of our own homes.

The Bands

Saturday, September 21

11:00 - 12:30 THE TOUCHET BROTHERS BAND This is one of the rare Cajun music dance bands from east of Lafayette. In the best tradition of family bands, this group is led by fiddler and lead vocalist Willis Touchet and also features steel guitarist Arconge Touchet, who played for years with Badeaux and the legendary Louisiana Aces, old-time accordionist Elias Touchet providing percussion and occasional vocals. Their music is characterized by a solid dance hall beat and soaring, soulful vocals.

12:30 - 2:00 PAUL DAIGLE AND FRIENDS WITH SHIRLEY BERGERON The cornerstone of this group, Paul Daigle and Robert Elkins, are destined to take their places in the long line of excellent musicians

who have come out of the Church Point area (including Iry and Angelas Lejeune).They are joined by one of the area's Cajun music mentors, Shirley Bergeron, who sang and played guitar for years with his father Alphe Bergeron and the Veteran Playboys, and the Veteran Playboys, and by Cajun fiddle virtuoso Michael Doucet who also performs with his own group Beausoleil.

2:00 - 3:30 CHUCK GUILLORY AND THE RHYTHM BOYS This is a reunion of Chuck Guillory's old string band from the Mamou area. Heavily influenced by western swing, string bands like this one bridged the gap between Cajun and country music and helped to preserve Louisiana French tradition during the 1940's when the accordion and Cajun tradition were temporarily fading from the scene. Many notable Cajun musicians started with Chuck Guillory, including Grand Old Opry star Jimmy C. Newman. Chuck recently came out of retirement to lead his band and to preserve the sounds of Cajun swing, which have now become somewhat of a rarity with the reviews of traditional Cajun music.

3:30 - 5:00 DEWEY BALFA AND THE BALFA BROTHERHOOD It is difficult to overstate the importance of Dewey Balfa in the revitalization of Cajun music. Since 1964, he has been active, not only as a musician, but also as a teacher and cultural spokesman. He was recently awarded a National Endowment for the Arts National Heritage Award and sits on the National Council for the Traditional Arts. Yet Dewey does not sit on his laurels. His recent album, Souvenirs, is filled with new songs

composed within the tradition, demonstrating not only Dewey's own creativity, but also the vitality of his culture. He is joined by nephew Tony and daughter Christine, as well as by Robert Jardell one of today's most important young Cajun musicians.

5:00 - 6:30 ZACHARY RICHARD AND THE ZYDECAJUN BAND A hot youngperformer named Wayne Toups took last year's Cajun Music Festival crowd by storm. Immediately after his stirring performance, Wayne promised he'd be back this year. His exhuberand music is representative of a healthy, revitalization tradition striding forward with confidence into the future. The Zydecajun band's style is the result of a deft blend of old and new influences. Rather than worry about how some wish things still were or how others fear things will become, they base their sound squarely in the culture as it is today.

Sunday, September 22

10:00 - 11:30 DELTON BROUSSARD AND THE LAWTELL PLAYBOYS In this time when zydeco is all the rage, it is good to remember where it came from and what it really is. The Lawtell Playboys are excellent representatives of the rural zyedco sound, a natural blend of French and Afro-Caribbean elements. They were recently featured at the Louisiana Folklife Festival in Baton Rouge, and several members of the band were in Washington, D.C., this summer for the Smithsonian Institution's Festival of American Folklife.

11:30 - 12:30 LAUREAT GOULET (Quebec) This group is from the Beauce region of Quebec, an area rich in traditional culture. Like most Cajun musicians, the members of this group are not professional musicians. They all have other regular jobs and play their music, based around the piano, fiddle and guitar, for local dances and their own enjoyment.

12:30 - 2:00 SHERYL CORMIER ET LES MUSICIENNES ACADIENNES In keeping with the theme of this year's festival, the role of women in Cajun music, this group is unique in that it is entirely composed of women. They are led by Sheryl Cormier, from Cankton, who was introduced to the public by Blackie Forrestier and who has spent the last few years encouraging women to approach the Cajun music scene, usually considered a man's domain. In addition to breaking new ground as women, Sheryl and her group have earned a place with their music in the toughest of all clubs, the regular Saturday night Cajun dance hall circuit, where how you play is more important than who you are.

2:00 - 3:00 DON MONTOUCET AND THE WANDERING ACES Don Montoucet learned to play the accordion from his mother and his father. He played only for family and friends for years until fiddler Lionel Leleux pressed him into service to complete Lawrence Walker's dance jobs after Walker's untimely death. The group was so successful that they are still performing together today, with a few changes in pesonnel. The group has performed all over this country, as well as in Canada and France. Their music is an excellent example of the 1950's and 1960's dance hall sound.

3:30 - 5:00 BOIS SEC ARDOIN AND THE ARDOIN FAMILY BAND, WITH CANRAYFONTENOT Canray, Bois Sec and his son Morris are just back from twoweeks at the Smithsonian's Festival of Americal Folklife this summer where they received standing ovations for playing their old time Creole music. Their special sound is one of the important building blocks for both contemporary Cajun music and zydeco. Music is very much a family affair for the Ardoins. They regularly bring along nephews, nieces, and grandchildren to demonstrate the passage of tradition in their remarkable clan.

5:00 - 6:30 DENNIS MCGEE, SADY COURVILLE AND PRESTON MANUEL, WITH ALLY YOUNG, LEE MANUEL AND D. L. MENARD. At 93, Dennis is still the dean of Cajun musicians. He and his brother-in-law Sady Courville have been playing together for 68 years, longer than most people are married and longer than many people live at all. They are just back from two weeks in Washington, D. C., where they performed their early Cajun twin fiddle music for the Smithsonian's Festival of American Folklife and where they tired out peformers half their ages. They are joined by Ally Young, Lee Manuel, and D. L. Menard, who were also at the festival in Washington this summer to play the Cajun music of early house dances. Together these musicians provided an excellent lesson in the history and development of Cajun music around the turn of this century.

6:30 - 8:00 MICHAEL DOUCET dit BEAUSOLEIL. Michael Doucet has become one of the major forces in contemporary Cajun music. When he first took a serious interest in the music of his culture, he carefully built a strong foundation by apprenticing himself to such mentors as Dennis McGee, Canray Fontenot, Dewey Balfa, Varise Connor and Lionel Leleux. Michael eventually developed his own sound based partly on the styles of these and other master Cajun and Creole fiddlers, and partly on his own creativity and remarkable talent. Beausoleil originated as a release from the pressures of the high-energy Cajun rock band Coteau. Coteau eventually dissolved, but Beausoleil survives. Built around accordionist Errol Verret, guitarist David Doucet and percussionist Billy Ware, the group has been very experimentational, translating Cajun music into contemporary terms with new arrangements and instrumentations for ancient songs found in archives and in the memories of the old masters. Beausoleil has been very active in bringing Cajun music to the rest of the world. They recently added an appearance on NPR's "A Prairie Home Companion" and a performance at Carnegie Hall in New York to their impressive list of creditials.

APPENDIX 16

French Radio Broadcasting in Louisiana

by: Larbi Oukada

FRENCH RADIO BROADCASTING IN LOUISIANA

Larbi Oukada

In her article entitled "French Radio Broadcasting in Louisiana,'' Southern Speech Journal. XXX (Fall, 1964), 46-54, Beth Norwood reported that French language programs had been broadcasted in the State since 1934 and that, prior to her survey in 1958, a total of 21 radio stations had been broadcasting such programs. At the time of the 1958 survey only 18 stations carried French programs. To test the hypothesis that French programming would undergo a swift decline, she conducted another survey in 1964, The results proved contrary to the prediction. Fourteen of the original 18 stations plus two new stations were found to be broadcasting in French. While there were fewer stations, the total hours broadcasted in French had increased from 90 hours, 40 minutes in 1958 to 98 hours, 30 minutes in 1964,

The French language in Louisiana has been largely an oral tradition. This helps to explain the survival of its usage through the audio media versus the written word. Faced with an audience predominantly illiterate in written French, newspapers, such as L'Abeille, which ceased publication in 1923, could not flourish and subsequently folded. Even with the advent of television, radio has remained the prime media for French communication. This is in light of the fact that radio broadcasts are the most local form of spoken mass communication in a small community and can more easily reflect and respond to the cultural peculiarities of the population.

A survey of Louisiana radio stations was conducted by the present author in the summer of 1976, the purpose being to ascertain how many

stations broadcasted programs in French. A total of 146 stations were polled, with 82 responding. Of the respondents, thirty=one indicated that they do air programs in French. The complete results of the survey are outlined below. It should be noted that those stations which did not respond were assumed to not be carrying French programs. Also, a list compiled by the Council for the Development of French in Louisiana (CODOFIL) of radio stations which broadcast in French was used to supplement the present survey.

The renaissance of French in Louisiana, which has been alluded to previously, is furthered evidenced by the increase in total hours of French air time since the Norwood survey in 1964.

It should be pointed out that there are some radio stations in East Texas (e.g. in Beaumont, Port Arthur, Orange) which broadcast French programs for the Gallic community in Texas and Louisiana alike. These stations have not been included in the survey.

FRENCH RADIO BROADCASTING IN LOUISIANA
AM STATIONS

City	Call letters	Frequency	Name of the program	Nature of the program: Music	News	Reli.	Others	Time	Day	French dialect used: Standard	Acadian	Total hrs. per week
Abbeville	KROF*	960 (104.9FM)	Religious Prog.			X		6-6:30a 6:15-6:40a	M-Sat. Sun.		X	3
Baton Rouge	WYNK	1380	Cadjin a la Capitale	X				7:35 a	Sat.	X	X	1
Crowley	KAJN	1560	French Show	X			X	1-8:30p 6-11a	Sat. Sun.		X	12
Crowley	KSIG	1450	Camey Doucet Show French Bapt. Hr.	X		X	X	5-6p 1-6p 7-7:30a	T-F Sat. Sun.		X	10½
Eunice	KEUN	1490	French Catholic Hour French Bapt. Hr. Cajun Music Cajun Music	X X		X X	X X	7:30-8a 12:30-1p 8-12a 5-6p	Sun. Sun. Sat. Sat.		X	6
Franklin	KFRA	1390 (95.3FM)	French Catholic Hour French Bapt. Hr.			X X		6:45-7a 7-7:30a	Sun. Sun.	X	X	45 min.
Garyville	WKQT	1010						N.S.				

FRENCH RADIO BROADCASTING IN LOUISIANA
AM STATIONS (cont.)

City	Call letters	Frequency	Name of the program	Nature of the program: Music	News	Reli.	Others	Time	Day	French dialect used: Standard	Acadian	Total hrs. per week
Golden Meadow	KLEB	1600	Cajun Music	X	X			6-8 a	M-Sat.		X	12½
			French Catholic Hour			X		10-10:30 a	Sun.		X	
Houma	KSIN	107.1	French Bapt. Hr.			X		9:30-10a	Sun.		X	30 min.
Jennings	KJEF	1290 (92.7FM)	Allons Danser	X	X		X	8a-1p	Th-Sat.		X	15½
			Va doc voir d'ou tu viens	X			X	12:30-1p	Sun.	X		
			Catholic prayer		X			11:30-12 a	Mon.		X	
			Bapt. Hr.		X			11:30-12 a	Tue.		X	
Lafayette	KPEL	1420	Le Petit Dejeuner	X	X			9-10 a		X	X	1 hr. 45 min.
			This Week's French Phrases*				X	6x1 min	M-F	X		
			Le Quart d'heure du CODOFIL*				X	6:20-6:35 p		X		
Lafayette	KVOL		French Catholic Hour			X		7:15-8 a	Sun.	X		3
			French Bapt. Hr.			X				X		
			News & Interviews**		X		X	7:05-7:15 a	Sun.	X	X	

FRENCH RADIO BROADCASTING IN LOUISIANA
AM STATIONS (cont.)

City	Call letters	Frequency	Name of the program	Nature of the program: Music	News	Reli.	Others	Time	Day	French dialect used: Standard	Acadian	Total hrs. per week
Lafayette	KXKW	1520	A Micro Ouvert**				X	12:12-12:30a	Tue.	X		15 min.
Lake Charles	KLCL	1470	Cajun Hr.	X				6:30-10a	Sat.		X	3½
Marksville	KAPB*	1370 (97.7FM)	Weather Report				X	6:15-6:20 a	Sun-M			
			Weather Report				X	5:05-5:10p	Sun-M		X	4½
			News in French		X			5-5:05 p	M-Sun.			
			Weather Report				X	12:45 p 4:45 p	Mon. Mon.			
New Iberia	KANE	1240	French Bapt. Hr.			X		7:36-8:06 a	Sun.	X		30 min.
New Iberia	KANE	1240	"Bonjour Louisiane"**				X	3:06-8:30 a	Sun.	X		24 min.
New Orleans	WNPS	1450	John Scott Show	X				9:30 a	Sun.		X	3½
New Orleans	WSHO	800	Cajun Hr.	X				10-12 a	Sun.		X	2

FRENCH RADIO BROADCASTING IN LOUISIANA
AM STATIONS (cont.)

City	Call letters	Frequency	Name of the program	Nature of the program: Music	News	Reli.	Others	Time	Day	French dialect used: Standard	Acadian	Total hrs. per week
New Orleans	WVOG	600				X		Random				
New Roads	KWRG	1500	French Music Jubliee	X				6-9 a	Sat.		X	3
Opelousas	KSLO	1230	Cajun Frolics	X			X	4-7 a	Mon.		X	
			" "	X			X	11-12 a	M-Sat.		X	
			French News		X			12:35-12:40 p	M-Sat.		X	35
			" "		X			4:55 p	M-F		X	
			" "		X			6:15 p	Sun.		X	
			Other Programs	X	X	X	X	Random				
Shreve-port	SJOE	1480			X							
Thibo-daux	KTIB	630	French Bapt. Hr.			X		1-5 p	Sat-Sun	X	X	3
			French music	X								
Ville Platte	KVPI	1050 (93,5FM)	Cajun Rendez-vous	X	X		X	4-5 p	M-F	X	X	
			Music	X			X	2-5 p	Sat.			
			Le Beau dimanche	X			X	4-5 p	Sun.	X		
			News		X			7:30-7:45 a				
			Catholic program			X		11:30-12 a				

FRENCH RADIO BROADCASTING IN LOUISIANA
FM STATIONS

City	Call letters	Frequency	Name of the program	Nature of the program				Time	Day	French dialect used		Total hrs. per week
				Music	News	Reli.	Others			Standard	Acadian	
Houma	KHOM	104.1	Rod Rodrique Cajun Show	X	X			4:30-6 a	M-Sat		X	9
Laplace	WCKW	92.3						Random				
Marks-ville	KAPB	97.7	Bapt. French Hr.			X		7:30-8 a	Sat.	X	X	45 min.
			CODOFIL program				X	5:45-6 p	Sat.	X	X	
New Iberia	KDEA	99.1	"Rendezvous a la Nouvelle Iberie"	X			X	10:30-11 a	Sun.	X	X	45 min.
			French Cahtolic Hour			X		6-6:15 a	Sun.		X	
Thibo-daux	KXOR	106.3	Commercials					Random		X	X	

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Suggested Exhibit--Prairie Cajuns

Equipment associated with cattle ranching in Southwestern Louisiana:

1. Map--areas of more and less intensive use. Trails, river crossings, routes to and from Texas and elsewhere, home ranches.

2. Clothing--boots, hat, gloves, other items.

3. Equipment for horse--shoes (if any), halter, bridle, bit, saddle and blanket, hobbles, other.

4. Operating equipment--riata (lariat), quirt, spurs, hobbles.

5. The tarabi--a two-piece wooden spinner of Texan-Spanish origin used for spinning hair ropes, bridles, etc. In Louisiana applied to cured (black) Spanish moss to spin yarn woven into collars and saddle blankets and fiber for bridles, halters, etc. If not elsewhere, articles and techniques may be recovered from the Coushatta Indians of Elton (Bel Abbey) or the Creoles of Oberlin (Morris Cezar).

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